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ABSTRACT

Intended as a supplement to the social studies program in the kindergarten through the second grade, this bulletin suggests teaching materials and activities in Puerto Rican studies to provide young children with knowledge of the history, customs, values, and contributions of the Puerto Rican people. The introduction contains objectives for pupils and teachers, a scope and sequence outlines, and suggestions on the use of informal learning centers and use of bulletins. The learning activities are presented by grade level and according to themes related to the social studies program (home and school environment, kindergarten; the local community, grade 1; and communities around the world, grade 2). Activities are listed in a columnar fashion, correlating teacher actions to pupil behavior. A bibliography includes books for children, references for teachers, records, study prints, and filmstrips. (Author/KSM)

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PUERTO RICAN STUDIES

Kindergarten Grades 1-2

*Related Learning
Materials and Activities*

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PUERTO RICAN STUDIES

RELATED LEARNING MATERIALS AND ACTIVITIES

IN

SOCIAL STUDIES

FOR

KINDERGARTEN

GRADE 1 AND GRADE 2

BEST COPY AVAILABLE

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RELATED LEARNING MATERIALS AND ACTIVITIES

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KINDERGARTEN

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Board of Education of the City of New York

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FOREWORD

This bulletin is intended to provide young children with knowledge of the history, customs, values, and contributions of the Puerto Rican people. It is hoped that this publication will assist teachers and supervisors, as they work within their school community, to create a climate of sensitivity, respect, and understanding in which to foster better human relations.

For Puerto Rican children in our schools, such knowledge should encourage their ethnic identity and give them a sense of pride in the achievements of their people. Children of other ethnic backgrounds will gain insights which will help them to understand similarities and respect differences.

As a supplement to the social studies program in the kindergarten through the second grade, this bulletin makes available suggested teaching materials and activities in Puerto Rican studies appropriate to these grade levels.

This bulletin will help teachers of these children to view ethnicity as a positive constructive force and to guide the children in mutual understanding and respect for all ethnic groups. Furthermore, we trust that the teachers will involve the parents of these children as resource persons aware of their past and aware of a shared future.

SEELIG LESTER
Deputy Superintendent of Schools

ACKNOWLEDGMENTS

This curriculum resource bulletin, Puerto Rican Studies: Grades K-2, was developed as a cooperative effort of the Bureau of Curriculum Development, David A. Abramson, Acting Director, Léonard Simon, Acting Assistant Director, and the Bureau of Social Studies, Leonard W. Ingraham, Director. Seelig Lester, Deputy Superintendent of Schools, provided overall supervision.

Dorothy Silverman, School Research Associate, Bureau of Curriculum Development, served as Coordinator of the Curriculum Development Workshop Project.

Elba Pietri Trillas, Curriculum Specialist in Puerto Rican Studies and Bilingual Education, Bureau of Curriculum Development, was the chief writer of the project.

Suggested learning activities were contributed by Jorge Bauza, former Bilingual Teacher in School and Community Relations; Lillian R. Colon, Exchange Teacher from Puerto Rico; and Iris Horowitz, Teacher of English as a Second Language. Dorothy Arrington, Early Childhood Supervisor (District 16), and Mildred Jones, Coordinator of Special Programs (District 16), revised the material.

Florence Jackson, Assistant to the Director, Bureau of Social Studies, assisted in the development and preparation of the bulletin.

Alice R. Harwood, Acting Director, and Madeline Dorn, Assistant Director, Bureau of Early Childhood Education, reviewed the materials.

Consultants to the project from the Office of Intergroup Education were Beatriz Lopez-Pritchard, Acting Assistant Administrative Director, Bilingual Program in School and Community Relations; Aida Legazpy, Supervisor of Bilingual Teachers in School and Community Relations; and Clara Casanova, Coordinator of Curriculum and Resource Materials for Puerto Rican and Hispanic Studies.

Appreciation is expressed to Carmen Sanguinetti, Bureau of Curriculum Development, for the adaptation and translation of some of the Puerto Rican folk songs and to Seena Preffer, Bureau of Curriculum Development, for the musical notations of these generally unrecorded songs.

Contribution to this manuscript on different aspects of the history and culture of Puerto Rico by the Institute de Cultura of Puerto Rico, the Department of Education and its Division of Community Education, the Department of Agriculture of Puerto Rico, and the Economic Development Administration are gratefully acknowledged. Dean Margarita Mir, College of the Sacred Heart, Puerto Rico, read the manuscript and offered suggestions.

Acknowledgment is made to the New York City and Washington offices of the Commonwealth of Puerto Rico for information and photographs from their publications, Puerto Rico, USA, The Commonwealth of Puerto Rico, and Que Pasa.

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At the Bureau of Curriculum Development, Edythe Kahn edited and processed the manuscript, and Elena Lucchini prepared the layout for the final document.

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INTRODUCTION

OBJECTIVES

TEACHER

- Integrates Puerto Rican Studies with the existing social studies program
- Enriches the teaching of American history by incorporating the role and contributions of Puerto Rican people
- Develops basic concepts from the social science disciplines through Puerto Rican Studies
- Develops basic social studies and skills through Puerto Rican Studies
- Helps Puerto Rican children develop better self-images through knowledge of their heritage
- Develops both an awareness and an appreciation of the achievements of Puerto Ricans
- Uses numerous sources available in the area of Puerto Rican Studies

PUPIL

Knowledge, Concepts, and Skills

- Demonstrates that Puerto Ricans on the island and the mainland have desires and needs for food, clothing, and shelter
- Perceives that all people have rights and responsibilities, and rules and regulations
- Infers that groups need rules and regulations in order to work together
- Identifies several different ways of making a living
- Defines the purposes of some services--police, fire, postal--in the community
- Compares the characteristics of a Puerto Rican city and the area in which students live
- Deduces the dependence of people on transportation and communication
- Explains the difference between Puerto Rican farm and city living
- Recognizes that people live in a variety of family groups
- Explains the different roles of parents, relatives, teachers, classmates, friends, and neighbors
- Recalls how holidays help to tell the story of Puerto Rico
- Recognizes and states some conditions related to family, self, group,

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- Explains the different roles of parents, relatives, teachers, classmates, friends, and neighbors
- Recalls how holidays help to tell the story of Puerto Rico
- Recognizes and states some conditions related to family, self, group, or community
- Shares thoughts and ideas
- Responds to audio and visual materials
- Recognizes and locates appropriate pictures
- Gathers some audio and visual data related to a topic or problem

- Identifies some basic map and globe symbols, i.e., water, land, boundaries
- Uses terms of location such as near, far, farther away
- Infers the need to reflect before making judgments
- Shows the ability to participate in group activities through verbal and nonverbal means
- Demonstrates the ability to make and keep friendships among classmates

Attitudes, Appreciations, and Values

- Shows a willingness to follow the rules of a group: family, school, neighborhood, or city
- Exhibits an increasing curiosity about Puerto Rican people, near and far away
- Cooperates with peers in small group and class projects
- Forms friendships based on criteria other than ethnic grouping, religion, or beliefs
- Respects the contributions of each person in the class
- Shows appreciation of the customs of people in other cultures
- Accepts pupils of different ethnic groups in group work and play

SCOPE AND SEQUENCE

The following themes are those found in the social studies program. Unless otherwise indicated, it is recommended that all themes listed for a particular grade be developed during the course of the year's work. The order in which themes are presented, however, may be altered to suit special needs and circumstances.

KINDERGARTEN: THE CHILD IN HIS HOME AND SCHOOL ENVIRONMENT

- A. We Live Together in the Classroom
- B. We Live Together in the School and Its Environment
- C. How the Family Meets Its Needs
- D. Some Needs Are Met by People Far Away
- E. We Adapt to Change
- F. We Observe Special Days Together at Home and in School

GRADE 1: LIVING TOGETHER IN THE COMMUNITY

- A. People Live in Groups
- B. Many Workers Supply Many Services
- C. Government Supplies Services to Meet People's Needs
- D. Communities Are Interdependent
- E. Changes Occur in the Community
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- A. People Live in Groups
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- D. Communities Are Interdependent
- E. Changes Occur in the Community
- F. Communities Observe Special Days

GRADE 2: HOW PEOPLE LIVE IN CITY COMMUNITIES AROUND THE WORLD

- A. How People Live in and Around New York City
- B. How People Live in Other Cities in the United States
- C. How People Live in Other Cities of the World
- D. How People of the World Are Brought Closer Through Communication
- E. How People of the World Are Brought Closer Through Transportation
- F. People Around the World Observe Special Days and Customs

INFORMAL LEARNING CENTERS

Children may go to informal learning centers in or out of the classroom to learn facts and skills and to develop understandings and concepts. These learning centers should include resource materials related to a given theme or unit and may consist of: text and supplementary books, study prints, photographs, pamphlets, workbooks, xeroxgraph sheets, examples of individual prescribed instruction, educational packages or kits, magazines, filmstrips, tapes, records, maps and globes.

Children may have options as to what and how they will learn. Teachers, paraprofessionals, and older students may supervise children's progress and assist in evaluation. Children should be able to examine and use items from the learning center and to select the methods they will use to complete the learning process. The informal learning center may be used for individual or group activity. Children may report orally, in writing, or pictorially on their independent or group study. It should be possible for children to work according to their individual pace and capabilities.

HOW TO USE THIS BULLETIN

1. Read Objectives, Scope and Sequence, and Informal Learning Centers before planning.
2. Consult the list of books and audiovisual materials for instructional resources.
3. Select and adapt learning activities according to pupils' interest, abilities and backgrounds.
4. Add learning activities for those aspects of a particular theme for which additional development is desired.
5. Prepare evaluation materials based on the objectives.

SUGGESTED LEARNING ACTIVITIES
KINDERGARTEN

Theme A: WE LIVE TOGETHER IN A CLASSROOM

EACH CHILD IN THE CLASSROOM IS IMPORTANT
THE TEACHER

Teaches the song "I Have a Name"
in The First Book of Children's Play-
Songs by Olive Robbins and Paul
Nordoff (Bryn Mawr, Penna.:
Theodore Presser).

Goes through names of children in
class, pointing out Spanish names
and pronouncing them in Spanish.

Translates English names into
Spanish; Spanish names into English.

(Consults a Spanish teacher or
parents if child's name is not listed
below.)

THE CHILD

New sounds experienced. Listening
skills reinforced.

Learns to say his name in another
language.

Names of Girls

Alice
Anne
Barbara
Beverly
Catherine
Emily
Florence

Helen
Jane
Julia
Linda
Louisa
Marcia
Margaret
Mary
Rose
Virginia

Spanish

Alicia
Ana
Barbara
Belita
Catalina
Emilia
Florescia
(Flora)

Elena
Juanita
Julia
Linda
Luisa
Marcia
Margarita
Maria
Rosa
Virginia

Pronunciation*

(ah - Lee - cee - ah)
(Ah - nah)
(BAHR - bah - rah)
(beh - Lee - tah)
(cah - tah - Lee - nah)
(eh - MEE - lee - ah)
(floh - REHN - cee - ah)
(floh - rah)
(eh - Leh - nah)
(hwan - NEE - tah)
(Hoo - lee - ah)
(LEEN - dah)
(loo - EE - sah)
(mar - CEE - ah)
(mahr - gah - REE - tah)
(mah - REE - ah)
(ROH - sah)
(beer - HEE - nee - ah)

Names of Boys

Albert
Alfred
Anthony
Charles
David
Edward
Ernest
Frank

George
Harold

Alberto
Alfredo
Antonio
Carlos
David
Eduardo
Ernesto
Francisco
(Pancho)
Jorge
Heraldo

(ahl - BEHR - toh)
(ahl - FREH - doh)
(ahn - TOH - nee - oh)
(CAHR - lohs)
(dah - VEED)
(eh - IWAHR - doh)
(ehr - NEHS - toh)
(frah - CEES - koh)
(PAHN - choh)
(HOHR - heh)
(eh - RAHL - doh)

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Goes through names of children in
class, pointing out Spanish names
and pronouncing them in Spanish.

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Learns to say his name in another
language.

<u>Names of Girls</u>	<u>Spanish</u>	<u>Pronunciation*</u>
Alice	Alicia	(ah - Lee - cee - ah)
Anne	Ana	(Ah - nah)
Barbara	Barbara	(BAHR - bah - rah)
Beverly	Belita	(beh - Lee - tah)
Catherine	Catalina	(cah - tah - Lee - nah)
Emily	Emilia	(eh - MEE - lee - ah)
Florence	Florencia (Flora)	(floh - REHN - cee - ah) (floh - rah)
Helen	Elena	(eh - Leh - nah)
Jane	Juanita	(hwan - NEE - tah)
Julia	Julia	(Hoo - lee - ah)
Linda	Linda	(LEEN - dah)
Louisa	Luisa	(loo - EE - sah)
Marcia	Marcia	(mar - CEE - ah)
Margaret	Margarita	(mahr - gah - REE - tah)
Mary	Maria	(mah - REE - ah)
Rose	Rosa	(ROH - sah)
Virginia	Virginia	(beer - HEE - nee - ah)

Names of Boys

Albert	Alberto	(ahl - BEHR - toh)
Alfred	Alfredo	(ahl - FREH - doh)
Anthony	Antonio	(ahn - TOH - nee - oh)
Charles	Carlos	(CAHR - lohs)
David	David	(dah - VEED)
Edward	Eduardo	(eh - DWAHR - doh)
Ernest	Ernesto	(ehr - NEHS - toh)
Frank	Francisco (Pancho)	(frahm - CEES - koh) (PAHN - choh)
George	Jorge	(HOHR - heh)
Harold	Heraldo	(eh - RAHL - doh)
Henry	Enrique	(ehn - REE - keh)
James	Jaime	(HIH - meh)
John	Juan	(HWAN H)
Joseph	Jose	(hoh - SEH)
Paul	Pablo	(PAH - bloh)
Peter	Pedro	(PEH - droh)
Richard	Ricardo	(ree - CAHR - doh)
William	Guillermo	(ghee-YEHR - moh)

*Capital letters indicate the syllable that is accented. The Spanish b
and v are pronounced exactly the same, like a weak English b.

6A

THE TEACHERTHE CHILD

Encourages children to call each other by both Spanish and English name.

Introduces himself in "other" language.

Ormsby, Virginia H. What's Wrong with Julio? New York: Lippincott, 1965.

Julio was a Puerto Rican boy who wouldn't laugh or talk or join with his class in work or play. The rest of the children talked to one another in English and Spanish, but Julio sat silently with an, "I don't care" expression.

When the school was planning a party for the parents, all the class was to have a part in the entertainment - all except Julio. After the school party, Julio's classmates discovered his secret.

Julio's parents were far away and his life was lonely. His new found friends decide to help him, and when they do, Julio is able to gain hope for the future.

Reads story, What's Wrong With Julio?

Listens to the story.

Asks questions about story.

Expresses reactions and understandings.

Encourages children to dramatize story.

Understands how it feels to be lonely.

Makes realistic application by appointing buddies for new Spanish children who cannot talk English.

Assumes leadership role.

Instructs buddies how to help newcomer become familiar with class and school routines.

Gains confidence; makes special friend.

Ormsby, Virginia H. Twenty-One Children. New York: Lippincott, 1957.

It was the day after their bird flew out of its cage that a new child was brought into the class. She spoke only Spanish. The teacher suggested that two little girls help her with books and crayons and stay with her during recess and lunch. The class helped to teach her English at the same time that she taught them Spanish.

Suggests topics, such as the following, for discussion and inquiry.

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Suggests topics, such as the following, for discussion and inquiry.

All children feel isolated and lonely at times in their lives. Special attention and care should be taken when newcomers come to the class.

Becomes aware that he can help others.

Thinks of way to help.

Individuals act the way they do for reasons. There might be things we can do to help.

Increases self-esteem.

SIMILARITIES AND DIFFERENCES EXIST IN THE CLASSROOM

THE TEACHER

THE CHILD

Clifford, Eth and David. Your Face Is a Picture. Indianapolis:
E. C. Seale, 1963.

Children vary in their physical makeup. Some are tall, some are short; some are fat, some are thin; some are light skinned, some are dark skinned. These differences are merely superficial. This book contains large appealing photographs of young children from various ethnic backgrounds.

Shows the class the book, Your Face Is a Picture.

Discusses similarities and differences in the faces.

Takes pictures of all the children in the class. Mounts pictures with children's names written beneath. These may be hung as a chart, made into a class book, or pested above childrens' cubbies.

Asks children to look at their faces in a mirror. They may paint, draw, or sculpt their own faces.

Talks about differences in appearance and in language spoken at home.

Teaches some common Spanish expressions.

Becomes aware of features common to all.

Expresses what he feels about himself.

Becomes aware of other languages.

Common Expressions

Sí = yes

No = no

Buenos días = hello

Hola = hello

Adiós = good-by

Por favor = please

¿Cómo te llamas? = What's your name?

Me llamo _____. My name is _____.

¿Donde vives? = Where do you live?

Ven acá = Come here

Siéntate = sit down

¿Cómo estás? = How are you?

Listens to new sounds.

Listening skills reinforced.

Enjoys speaking Spanish.

Reads a few books to the class to illustrate that familiar English stories are also read by Spanish

Some are short, some are fat, some are thin, some are light skinned, some are dark skinned. These differences are merely superficial. This book contains large appealing photographs of young children from various ethnic backgrounds.

Shows the class the book, Your Face Is a Picture.

Discusses similarities and differences in the faces.

Becomes aware of features common to all.

Takes pictures of all the children in the class. Mounts pictures with children's names written beneath. These may be hung as a chart, made into a class book, or pasted above childrens' cubbies.

Asks children to look at their faces in a mirror. They may paint, draw, or sculpt their own faces.

Expresses what he feels about himself.

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¿Dónde vives? = Where do you live?
Ven acá = Come here
Siéntate = sit down
¿Cómo estás? = How are you?

Listens to new sounds.

Listening skills reinforced.

Enjoys speaking Spanish.

Reads a few books to the class to illustrate that familiar English stories are also read by Spanish speaking children. (See "Books for Children" in Bibliography.)

Keats, Ezra and Cherr. My Dog Is Lost. New York: Thomas Y. Crowell, 1959.

Juanito was very unhappy. Having just arrived from Puerto Rico, he had no friends, spoke only Spanish,

THE TEACHER

THE CHILD

and worst of all, his dog who also didn't understand English was lost.

He sets out to find his dog, and meets with sympathy and aid from the children of various ethnic backgrounds. They scour the busy streets with him until the dog is found.

This book is available in Spanish and English.

Also available as an excellent 10-minute color film, narrated by Harry Belafonte. "My Dog is Lost," Reading Incentive Film Series, McGraw-Hill Films; (sale \$135, rental \$10.00)

Reads the story, My Dog Is Lost.

Listens to the story.

Have you ever been unhappy?

Recalls incident and voices unhappy feelings.

What made you unhappy?

Why was Juanito unhappy?

Recalls story.

Do dogs actually speak the language of country in which they live?

How do we say a dog barks in New York City?

Answers, "bow wow."

How do people in Puerto Rico say a dog barks? (If there is a Spanish-speaking child or staff member in class, ask them, if not, teacher tells class.)

Repeats, "jau, jau."

Hears difference.

Who was the first child Juanito met?

Learns to think sequentially.

Whom did he meet next?

Recalls children in story.

How did Juanito feel at the end of the story? Why?

Recalls happy ending.
Recognizes Juanito also is happy because he made friends.
Learns causal reasoning.
Expresses himself.
Increases language usage.

How many children have pets?

What kind of pet could we keep in the classroom?

Becomes aware of classroom environment.

How can we decide which pet to get for our classroom?

Learns how to get along with others.

Continues different activities based on this theme for rest of school year.

Plans a class visit to pet store to buy pet.

Learns about different stores in the neighborhood.

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Reads the story, My Dog Is Lost.

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How can we decide which pet to get for classroom?

Learns how to get along with others.

Continues different activities based on this theme for rest of school year.

Plans a class visit to pet store to buy pet.

Learns about different stores in the neighborhood.

Creates proper home and supplies, proper food for pet.

Learns about proper diets for pets; for children.

Makes house-cleaning schedule for pet so that every child will have a turn.

Learns about responsibilities of certain duties.
Learns that each person has a job to do.

Makes plans for pet care during vacation time.

Learns that families should talk things over so that every member of the family can express point of view.

9A

Theme B: WE LIVE TOGETHER IN THE SCHOOL AND ITS ENVIRONMENT

WE TRAVEL TO AND FROM SCHOOLTHE TEACHER

Helps the children learn a few activities which can be used on a bus to and from school or walking to school. Suggests telling riddles.

Reads some riddles from ¿Qué Será? (What Can It Be?), traditional Spanish riddles with English translations, collected by Loretta Burke Hubp, (New York: John Day, 1970.)

Introduces safety rules by showing picture and reading text on page 7 of A Trip Through School by Jeanne A. Rowe (New York: Franklin Watts, 1970).

Helps children note worker mentioned and help given by asking questions.

Have you seen a crossing guard on your way to school? Where?

Do you know our school-crossing guard?

Tells class: I have invited Mrs. ---, our school-crossing guard to come to visit us tomorrow so that she can meet all the children in the class and tell you about her work. Before she comes, I want us to learn the safety rules to follow on crossing streets. Here's a poem that tells you what to do.

Teaches poem about safety to the class.

Cross only at corners
And look at the light.
On the green, get set, go.
On the red, you stop.

Look with your eyes,
Listen with your ears.
Pick up your feet
To get across clear.

THE CHILD

May recall riddles he has heard.

Listens and hears riddles.

Recognizes crossing guard.

May recall seeing worker at station.

Realizes lady is school worker.

Anticipates visit.

Reinforces listening skills.

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Teaches poem about safety to the class.

Cross only at corners
And look at the light.
On the green, get set, go.
On the red, you stop.

Look with your eyes,
Listen with your ears.
Pick up your feet
To get across clear.

Solo crucen en la esquina
Y miren la luz.
Si es verde, se marcha
Si es roja, se para.

Usen sus ojos
Usen sus oídos.
Crucen al otro lado
Marchando bien listos.

May recall riddles he has heard.

Listens and hears riddles.

Recognizes crossing guard.

May recall seeing worker at station.

Realizes lady is school worker.

Anticipates visit.

Reinforces listening skills.

Experiences new sounds.

(Understands poem and learns new safety rules.)

THE TEACHER

Explains safety rules by referring to poem and asking questions:

Where do you stop?
What do you look at?
What does the green light mean?
What does the red light mean?
What do you listen for?
How should you walk?

Has children dramatize poem.
(For traffic lights, pins drawing paper with colored circle painted on it on child's shirt or blouse.)

Introduces school-crossing guard to class next day and sets up small interview for children.

"Have you seen this lady before? Where?

"Who wants to ask Mrs. --- about her work?"

Has children recite poem for Mrs. --- so that she will see how well they have learned the safety rules.

Has children act out the poem and has Mrs. --- take her part as a school-crossing guard.

THE CHILD

Learns poem and safety rules.

Names colors and tells what they mean.

Participates with other children.

Role plays and dramatizes poem with other children.

Recalls time and location.

Asks: "What do you do?"
"Where do you work?"

Shares learnings with others.

Is happy to act with grown-up.

WE LEARN ABOUT DIFFERENT CUSTOMS

Jaynes, Ruth: What Is a Birthday Child? Glendale, Calif.: Bowmar, 1967.

Spanish-speaking child celebrates birthday in a mainland school.

Reads What Is a Birthday Child? to the class.

Celebrates birthday party.

Teaches Spanish words Feliz Cumpleaños, meaning Happy Birthday.

Sings birthday song in Spanish using the same melody as "Happy Birthday to You."

Listens to the story.

Learns celebration very much like that in New York.

Learns meaning and pronunciation of song.

Learns to sing familiar melody in another language.

Has children dramatize poem.
(For traffic lights, pins drawing
paper with colored circle painted
on it on child's shirt or blouse.)

Introduces school-crossing guard
to class next day and sets up small
interview for children.

"Have you seen this lady
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school-crossing guard.

Participates with other children.

Role plays and dramatizes poem with
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Asks: "What do you do?"
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Sings birthday song in Spanish
using the same melody as "Happy
Birthday to You."

Learns meaning and pronunciation
of song.

Learns to sing familiar melody in
another language.

Cumpleaños Feliz

Cumpleaños feliz	Happy birthday to you,
Cumpleaños feliz	Happy birthday to you,
Cumpleaños, bien mio,	Happy birthday
Cumpleaños feliz.	Happy birthday to you.

Teaches games and songs that are
part of celebration in Puerto Rico

Learns songs and games in Spanish.

THE TEACHERTHE CHILD

"San Serení" (see Figure 1). In this charming song and dance, children enact the activities of a washerwoman, carpenter, dressmaker, shoemaker, and other familiar occupations. This dance is an excellent tool with which to discuss daily life in Puerto Rico; its similarities and differences to life in New York City. (E.g., in Puerto Rico, mother can dry clothes outdoors in the sun every day since it's always summer; in the cities, there are public laundromats.)

There is a record with an accompanying filmstrip entitled Latin-American Folk Songs (#4004), collected and edited by Roberta McLaughlin (Bowman Records). The filmstrip shows a shoemaker and a carpenter; the record includes the words and music of "San Serení."

Provides time and space for the game.

Learns song and game in Spanish.
(Participates in game.)

Picks out Spanish-speaking children to be leaders.

Assumes leadership role.

Repeats game until all children are participating.

Acts out game.
Increases alertness.

Plans follow-up session in which similar American game is taught (e.g., "Mulberry Bush").

Reviews familiar games and songs.
Learns new words. Increases vocabulary.

Sings and plays along, reinforcing previous learning.

For Teacher Background

The Taino Indians of Puerto Rico held ceremonial dances on special occasions, called areytos. In this way, they gave thanks for a bountiful harvest, victory in war, and the birth of a chief's son. Other festive occasions, such as an important marriage or the visit of a distinguished guest, were also celebrated with an areyto.

The Tainos danced and sang around a square (plaza) and as they sang they told the history of their people. Since they did not have a written language, this is the way they learned about their culture and traditions.

They danced in circles and accompanied their singing with rhythm instruments such as maracas, tambores (drums made out of hollow tree trunks), guiros and claves. These rhythm instruments are still used by music bands in Puerto Rico.

Introduces a present-day custom which has its roots in the past.

Asks children to lend class samples of Puerto Rican rhythm instruments.

Brings in instrument to show class.

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Introduces a present-day custom which has its roots in the past.

Asks children to lend class samples of Puerto Rican rhythm instruments.

Brings in instrument to show class.

Labels instruments with Spanish names and shows them to class.

Shows interest in instruments and tries to pronounce Spanish names.

Puts on rhythm record and encourages children to clap to beat.

Claps to rhythm.

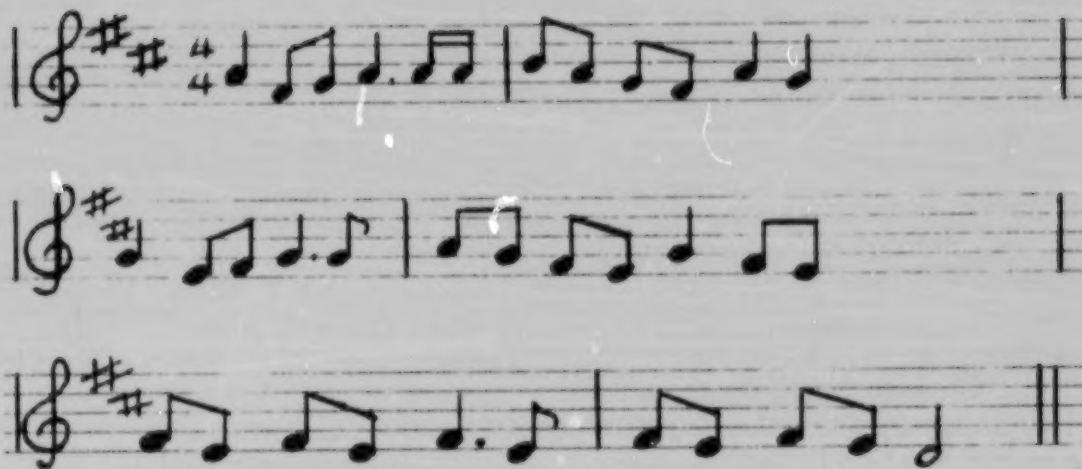
Distributes instruments and rotates them so that every child will have chance to play each instrument as they dance to rhythm of music.

Plays different instruments.

Learns to move to music according to beat.

SAN SERENI DE LA BUENA VIDA

(The song says that the people in San Serení live a good life.)



San Serení, de la buena, buena vida,
hacen así, así, las lavanderas,
así, así, así ... así me gusta a mí.

San Serení, what a happy, happy life,
They do like this, like this, the
washerwomen,
Like this, like this, like this, like
this, I like it too.

San Serení, de la buena, buena vida,
hacen así, así,

las costureras
las secretarias
las cocineras
las maestras
los zapateros
los carpinteros
los barberos
los barrenderos

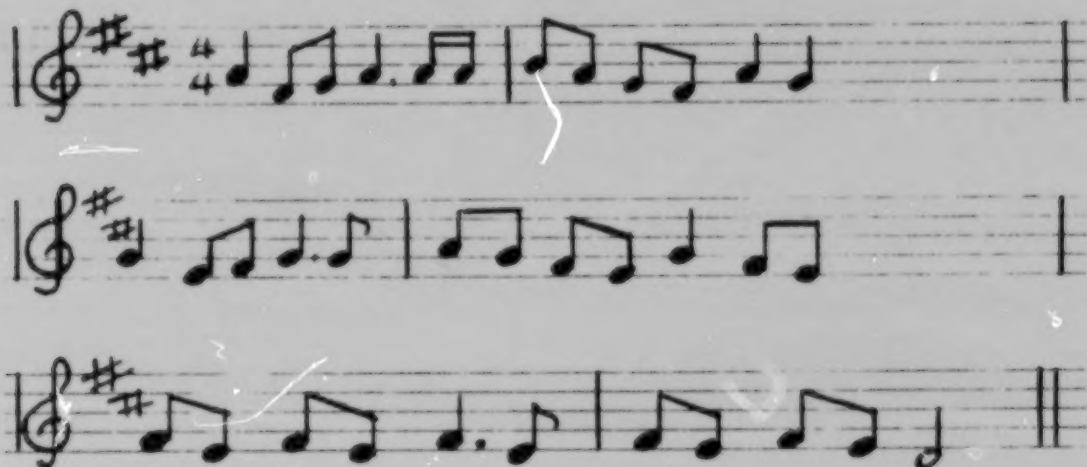
San Serení, what a happy, happy life,
They do like this, like this,

the dressmakers
the secretaries
the cooks
the teachers
the shoemakers
the carpenters
the barbers
the sweepers

así, así, así ... así me gusta a mí.

Like this, like this, like this, like
this, I like it too.

Dance Directions: Children make a circle and imitate the movements of each worker. They clap hands on the last así and swing right arms with their partners. (Have children think of other



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San Serení, what a happy, happy life,
They do like this, like this, the
washwomen,
Like this, like this, like this, like
this, I like it too.

San Serení, de la buena, buena vida,
hacen así, así,

las costureras
las secretarias
las cocineras
las maestras
los zapateros
los carpinteros
los barberos
los barrenderos

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the secretaries
the cooks
the teachers
the shoemakers
the carpenters
the barbers
the sweepers

así, así, así ... así me gusta a mí.

Like this, like this, like this, like
this, I like it too.

Dance Directions: Children make a circle and imitate the movements of each worker. They clap hands on the last así and swing right arms with their partners. (Have children think of other occupations to mimic.)

Figure 1.

THE TEACHER

Demonstrates how instruments can "talk."

Asks children to bring materials to make their own instruments, such as, empty round cereal boxes, small juice cans, milk containers, dried beans or small rocks.

Provides additional material, such as beans, tin foil and pieces of wood cut six inches long, and demonstrates how to make maracas from small juice cans and milk containers and drums from round cereal boxes.

For maracas: Put about two teaspoons of beans into small juice can; wrap tinfoil over open end of can and secure with rubber band.

For drums: Wrap tinfoil over open end of cereal box and secure with rubber band.

Encourages children to decorate their instruments by coloring or painting.

Has children use their own instruments in all festivities held in classroom.

THE CHILD

Learns differences in sounds: light sounds (whisper); loud sounds (thunder).

Extends class activities to home.

Shows interest in demonstration.

Becomes involved in process of making instruments.

Learns to make inexpensive toys from materials found at home.
Learns how to keep constructively occupied.

Develops the ability to make choices.

Uses instrument he made.

Theme C: HOW THE FAMILY MEETS ITS NEEDS

THERE ARE FAMILIES IN ALL THE COUNTRIES OF THE WORLD

THE TEACHER

Introduces the idea that families live around the world.

How many children were born in Puerto Rico? in another country? in another place?

How did you travel to New York City?

Why did you come to New York City by plane?

What other way could you use to travel from Puerto Rico to New York City?

Shows globe or map of area and points out where Puerto Rico is located; where New York City is located.

Introduces the concept of an island.
Provides blocks for building an island and blue construction paper for water. Asks children to walk around island.

Has the following materials available for map-making activity: bag of plastecene, pan, water. Helps a few children make a form to resemble map of Puerto Rico.

Tells class: "Let's find Puerto Rico on the globe again."

What does all the blue around it mean?

Says: "Puerto Rico has water all around it and this means that Puerto Rico is an island. Let's experiment; let's see why Puerto Rico is an island."

Pours water in the pan. Places rough clay map of Puerto Rico in water, which should be sufficient to surround form but

THE CHILD

Learns about others in class.
Learns some classmates come from other places.

Reviews means of transportation.

Is introduced to globe and map skills.
Begins to understand concept of distance, near or far.
Learns blue stands for water, brown or green for land.

Begins to understand concept of an island.
Learns that we can travel around an island.

Reinforces map skills.

Listens to new word.
Begins to realize concept of an island.

Becomes interested in experiment.

Anticipates participation.

How many children were born in Puerto Rico? in another country? in another place?

How did you travel to New York City?

Why did you come to New York City by plane?

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Shows globe or map of area and points out where Puerto Rico is located, where New York City is located.

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What does all the blue around it mean?

Says: "Puerto Rico has water all around it and this means that Puerto Rico is an island. Let's experiment; let's see why Puerto Rico is an island."

Pours water in the pan. Places rough clay map of Puerto Rico in water, which should be sufficient to surround form but not to submerge it.

Has each child step up and go around form with his fingers.

Who can tell us something about an island?

Learns about others in class.
Learns some classmates come from other places.

Reviews means of transportation.

Is introduced to globe and map skills.
Begins to understand concept of distance, near or far.
Learns blue stands for water, brown or green for land.

Begins to understand concept of an island.
Learns that we can travel around an island.

Reinforces map skills.

Listens to new word.
Begins to realize concept of an island.

Becomes interested in experiment.

Anticipates participation.

Factually learns that an island is surrounded by water.
Learns what surrounded means.

Recalls it has water all around it.

THE TEACHERTHE CHILD

Introduces the concept of weather differences in Puerto Rico and in New York City.

Shows pictures of Puerto Rico and its people. The First Book of Puerto Rico by Antonio J. Colorado (New York: Franklin Watts, 1965) has excellent black and white photographs of various aspects of the island.

Motivates children to think about pictures by asking questions referring to them.

What kind of weather do they have in Puerto Rico?

Do you ever dress like this in New York City?

Asks Puerto Rican (Cuban, Dominican) child:

Does it ever snow in your country? Is it ever cold? When was the first time you saw snow?

Looks at pictures.

Learns to observe and formulate questions.

Recognizes it is warm weather.

Realizes people dress alike in different countries in similar weather.

Has opportunity to contribute to class.

Learns Puerto Rican children have never experienced cold weather or seen snow before they came to New York City.

For Teacher Background

The Puerto Rican family is a closely knit, extended unit that includes grandparents, uncles, aunts, cousins of every degree and godparents as part of the immediate family. Any member stands ready to help another who may be in need.

The father is greatly respected as the head of the family. His word is law and the mother and children cannot question any of his decisions. Besides this, they cannot make any decisions without his consent.

Puerto Rican children are brought up with the idea that all adult members of the family are to be regarded as "father" or "mother." When grandparents, uncles or aunts come to the mainland, they may sometimes bring a grandchild, nephew or niece with them to alleviate the economic situation at home. Also, the child is a link to the family left behind in the island, and the adult feels less lonely. Since the child has been brought up in an extended family, they readily accept the new situation as something natural.

Exhibits and discusses what is portrayed in the Puerto Rican American family picture (Style Print).

Looks at pictures.

photographs of various aspects of the island.

Motivates children to think about pictures by asking questions referring to them.

What kind of weather do they have in Puerto Rico?

Recognizes it is warm weather.

Do you ever dress like this in New York City?

Realizes people dress alike in different countries in similar weather.

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Exhibits and discusses what is portrayed in the Puerto Rican American family picture (Study Print No. 8) from series, "Children of America" (Paramus, N.J.: Educational Reading Services). Teaching suggestions and activities appear on the reverse side of the family picture.)

Looks at pictures.

Picks out family relationships by size and activities.

Asks the children to describe their families.

Expresses himself.

THE TEACHERTHE CHILD

Asks children to bring in photographs of their families.

Has children make an album of these photographs. Identifies each picture with the name of the family member.

Provides magazines. Has children cut out pictures of representative family.

Teaches Spanish name of family member:

mother	la mamá
father	el papá
sister	la hermana
brother	el hermano
baby	el chiquitín
baby boy	el nene
baby girl	la nena

Reads about Puerto Rican families in books such as the following:

Feels proud to show his family to classmates.

Makes own personal album of family pictures.

Learns to observe family relationships as shown in illustrations. Picks out proper pictures.

Learns Spanish words.

Listens to stories.

Lexau, John M. Maria. New York: Dial Press, 1964.

Maria receives a china doll from her grandmother in Puerto Rico. Though the doll is very beautiful, she is not allowed to play with it because of its fragility. Maria longs for a doll she can play with.

Reit, Seymour. Dear Uncle Carlos. New York: McGraw-Hill, 1969.

Many Puerto Rican children have loved ones far away. This book is an excellent source for dealing with this human condition. It is the story of a Puerto Rican American little girl who wishes to send something special to her Uncle Carlos in Puerto Rico. She succeeds in sending a colorful birthday letter. We follow Wanda's progress through the writing, mailing, and final pick-up of the letter by the mail truck. The large, colored real life photographs are excellent.

Sonneborn, Ruth A. The Lollipop Party. New York: Viking Press, 1967.

A little Puerto Rican boy is left alone in his new city apartment.

-----, Seven in a Bed. New York: Viking Press, 1968.

Light-hearted story of seven Puerto Rican children who have to make one bed do for the night.

Provides materials to make dolls.

Has an opportunity to create his own doll that can be played with.

See the pictures of representative family.

ships as shown in illustrations. Picks out proper pictures.

Teaches Spanish name of family member:

Learns Spanish words.

mother	la mamá
father	el papá
sister	la hermana
brother	el hermano
baby	el chiquitín
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Lexau, John M. Maria. New York: Dial Press, 1964.

Maria receives a china doll from her grandmother in Puerto Rico. Though the doll is very beautiful, she is not allowed to play with it because of its fragility. Maria longs for a doll she can play with.

Reit, Seymour. Dear Uncle Carlos. New York: McGraw-Hill, 1969.

Many Puerto Rican children have loved ones far away. This book is an excellent source for dealing with this human condition. It is the story of a Puerto Rican American little girl who wishes to send something special to her Uncle Carlos in Puerto Rico. She succeeds in sending a colorful birthday letter. We follow Wanda's progress through the writing, mailing, and final pick-up of the letter by the mail truck. The large, colored real life photographs are excellent.

Sonneborn, Ruth A. The Lollipop Party. New York: Viking Press, 1967.

A little Puerto Rican boy is left alone in his new city apartment.

-----, Seven in a Bed. New York: Viking Press, 1968.

Light-hearted story of seven Puerto Rican children who have to make one bed do for the night.

Provides materials to make dolls.

Has an opportunity to create his own doll that can be played with.

EVERY FAMILY NEEDS FOOD

For Teacher Background

One of the favorite daily dishes of Puerto Ricans is rice which is served with a great variety of beans or peas. The beans used mostly are red kidney beans. These are prepared with sofrito, a special seasoning, which gives the dish a distinctive taste. This dish is served as a side dish to the main course of meat or fish.

The favorite vegetable is plantain, ripe or green, fried or baked. Salads are usually just lettuce and tomatoes, although string beans are often served as salad with olive oil and vinegar. Other widely used vegetables are a variety of native yams, such as yautia and malanga, which are boiled and served hot or cold.

Codfish is eaten frequently, both as a cold or a hot dish. Chicken and rice is a great favorite. For important occasions, such as Christmas, barbecued pig (lechón asado) and pasteles are served. A very simple description of a pastel is a meat pie (pork and beef) made of green plantain dough and boiled in banana leaves. It takes a long time, is expensive to make and, therefore, is only prepared on very special occasions.

Today in New York City, you can buy canned kidney beans in any supermarket. The sofrito is now available in Spanish grocery stores, the bodegas.

Desserts are often in the form of custards or puddings. The most popular are flan, a caramel custard, and rice pudding made with coconut milk. Fresh fruits such as mangos, bananas, oranges, and pineapples are also used as dessert.

THE TEACHER

Brings pineapple to class and lets children handle the pineapple. (Note on buying pineapple: Be sure fruit is ripe; skin should be all yellow.)

What is this?

Do you know where it grows?

Cuts off skin and slices pineapple, calling children's attention to how this is done.

Gives each child a piece of pineapple and encourages them to taste it.

Plans other follow-ups, such as:

Bring pineapple juice and canned sliced pineapple to class for tasting.

Show picture of pineapple field in Puerto Rico (see Figure 2).

Show picture of pineapple canning factory in Puerto Rico (see Figure 3).

Arranges to have a Puerto Rican mother come to class and provide recipe for rice and beans. (Ask bilingual staff member for assistance.)

Provides ingredients for the cooking of rice and beans by class.

THE CHILD

Touches, smells and handles pineapple.

Learns what pineapple looks like.

Has opportunity to show knowledge.

Views it and shows interest.

Experiences taste of fresh pineapple.

Learns to differentiate tastes.

Sees pictures of how fruit grows.

Learns about canning process.

Participates in preparation of dish.

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Plans other follow-ups, such as:

Bring pineapple juice and canned sliced pineapple to class for tasting.
Show picture of pineapple field in Puerto Rico (see Figure 2).
Show picture of pineapple canning factory in Puerto Rico (see Figure 3).

Arranges to have a Puerto Rican mother come to class and provide recipe for rice and beans. (Ask bilingual staff member for assistance.)

Provides ingredients for the cooking of rice and beans by class.

Serves a mini lunch.

Helps children learn Spanish name for dish, arroz con habichuela.

Provides magazines and asks children to cut out pictures of their favorite dishes or to draw them.

THE CHILD

Touches, smells and handles pineapple.
Learns what pineapple looks like.

Has opportunity to show knowledge.

Views it and shows interest.

Experiences taste of fresh pineapple.

Learns to differentiate tastes.

Sees pictures of how fruit grows.

Learns about canning process.

Participates in preparation of dish.

Experiences new taste and reacts to it.

Learns new phrase in foreign language.

Learns to select appropriate pictures. Develops ability to reproduce ideas through drawing and coloring.



Figure 2. PINEAPPLE FARM



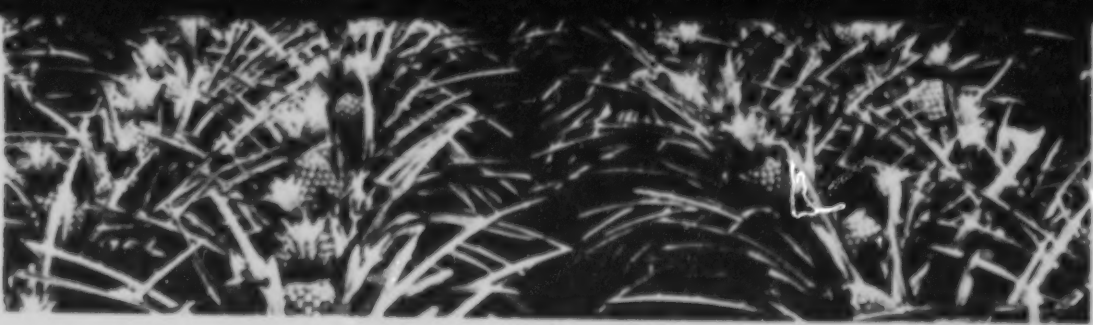


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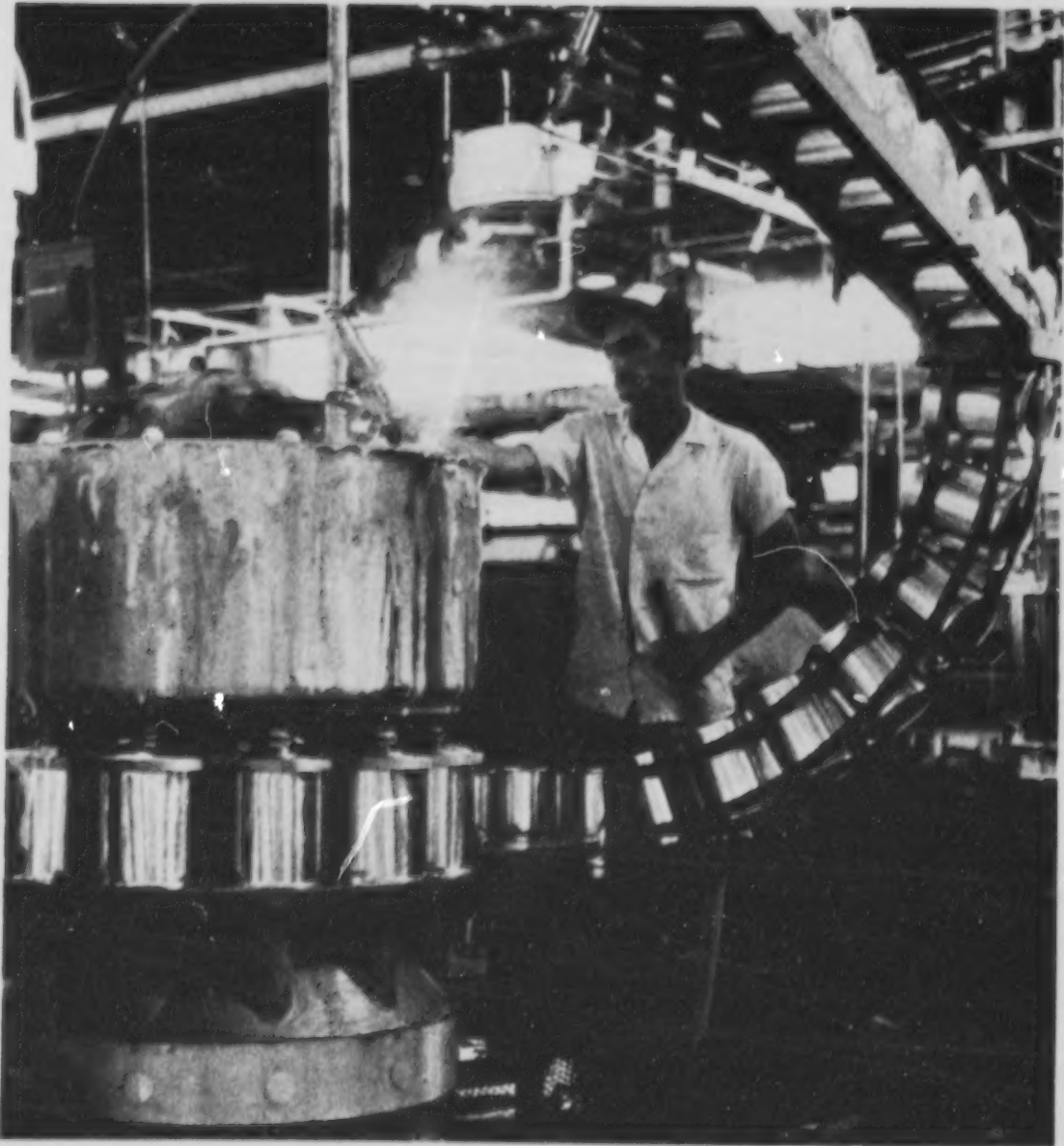


Figure 3. PINEAPPLE CANNING FACTORY

FAMILY MEMBERS NEED TO ENJOY EACH OTHERTHE TEACHER

Introduces some activities that family members may do together.

Teaches following songs and finger plays.

Songs"Fray Felipe" (Frere Jacques or Brother John)

Fray Felipe
Fray Felipe
¿Duermes tú?
¿Duermes tú?
Toca la campana
Toca la campana
Tin tan tan
Tin tan tan

Are you sleeping?
Are you sleeping?
Brother John?
Brother John?
Morning bells are ringing
Morning bells are ringing
Ding dong ding
Ding dong ding

"Pulgarcito" (Thumbkin)

¡Pulgarcito, Pulgarcito!
¿Dónde está? Aquí estoy.
¿Cómo está, señor?
Bien, le doy las gracias
Váyase, váyase.

Where is Thumbkin
Where is Thumbkin?
Here I am. Here I am.
How are you this morning?
Very well, I thank you.
Go away, go away.

Finger PlaysLa Buena Familia (The Beautiful Family)

(Children touch fingers one at a time, starting with thumb.)

(Children touch and encircle the five fingers in the hand.)

Esta es la mamá, linda y buena
Este es el papá, alto y robusto
Este es el hermano, muy
compuesto

Esta es la hermana, con su
muneca

Este es el chiquitín, de todos
el regalón

Aquí está reunida la buena familia.

This is the mother, beautiful and loving.
This is the father, tall and strong.
This is the brother, very, very,
handsome.

This is the sister, holding her
doll.

This is the baby, everyone loves

See them together, the beautiful family.

Counting Game

Uno, dos, tres, cuatro y
cinco
cogí un conejo de un brinco
seis, siete, ocho, nueve y
diez
Se me ha escapado otro vez

One, two, three four, five
I caught a rabbit alive.
Six, seven, eight, nine, ten
I let it go again

Fray Felipe (Frère Jacques or Brother John)

Fray Felipe
Fray Felipe
¿Duermes tú?
¿Duermes tú?
Toca la campana
Toca la campana
Tin tan tan
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seis, siete, ocho, nueve y
diez
Se me ha escapado otra vez.

One, two, three four, five
I caught a rabbit alive.
Six, seven, eight, nine, ten
I let it go again.

Suggests that children teach songs
and finger plays to family members
at home.

Hears family sing the same song.

CHILDREN ALL OVER THE WORLD ARE SIMILAR IN SOME WAYS

For Teacher Background

In Puerto Rico there are no wild, ferocious animals or poisonous snakes. The only type of snake on the island is a harmless species.

The island is full of beautiful birds such as hummingbirds, honeycreepers (reinitas), and nightingales, which fill the air with song. There are still some parrots, parakeets and canaries, but these are mostly found in wildlife preservation parks such as the Caribbean National Forest at El Yunque. They have disappeared from the rest of the island because they used to be caught and sold as pets.

The honeycreeper (reinita, which means little queen) is a favorite pet but is not caged. All you have to do to have one or more as pets is to set a small dish with sugar on the window sill and they'll come to see you every day.

Another pet that is not kept in the house but lives outside is the coquí. This is a singing tree frog, greenish brown in color, which sings his name over and over again as soon as the sun sets. Only the male sings this melodious mating call. The coquí is an amphibian which rests in shallow water during the day when it sleeps.

Tourists landing at night at the San Juan Airport look mystified when they hear this melodious singing. They will invariably turn and ask, "Do they have birds that sing at night in Puerto Rico?" When you tell them that this song is produced by a little, green, tree frog, they think you're joking and you have to convince them by catching one and showing it to the newcomer. Coquí's are friendly little creatures, and you can handle them and put them back in their trees without frightening them.

THE TEACHER

THE CHILD

Barry, Robert. The Musical Palm Tree. New York: McGraw-Hill, 1965.

In order for a little boy living in San Juan, Puerto Rico, to earn enough money so that he may buy his mother a beautiful mantilla, he becomes a guide for tourists. One tourist, a musician by profession, wishes to listen to a sound he has never heard before. Pablito leads him to a musical palm tree. The sweet sound drifting down from the tree is the song of the Puerto Rican tree frog, the coquí. The musician rewards him handsomely, and Pablito's dream comes true.

Reads The Musical Palm Tree, a story about a coquí.

Listens to story.

Teaches new words in story, such as: mantilla, palm tree, coquí, guide, tourist.

Enriches his vocabulary.

Has children act out what guide

Develops acting experience.

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Reads The Musical Palm Tree, a story about a coquí.

Listens to story.

Teaches new words in story, such as: mantilla, palm tree, coquí, guide, tourist.

Enriches his vocabulary.

Has children act out what guide and tourist mean by taking tour of classroom.

Develops acting experience.

Puts on record which contains song of a coquí. ("Music Time" by Charity Bailey. Folkways Records FC 7307.) Encourages children to imitate the coquí.

Learns to imitate sounds.

Teaches song "El Coquí." (See Figure 4.)

Learns new song.

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(P. 22)

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(p 23)

THE TEACHER

Shows colored picture of a coqui.
(See National Geographic, Vol. 122
No. 6, December 1962, p. 765.)

Shows book which contains colored
pictures of a variety of parrots,
such as The Parrot Book by
Tibor Gergeley (New York: Golden
Press, 1965).

Provides materials for children
to make coquis (little frogs)
from clay or papier-mache.

THE CHILD

Views picture and reacts to it.

Looks at pictures.

Expresses himself in art medium.

Provides magazines, scissors, paper,
paste and suggests that children cut

Learns to classify jobs.

THEME D: SOME NEEDS ARE MET BY PEOPLE FAR AWAY

WE DEPEND ON PEOPLE IN OTHER COUNTRIES WHO GROW OR MAKE THINGS WE NEED

THE TEACHER

Arranges trip to bodega or supermarket.

"What is a bodega?"

Has Spanish-speaking member of staff or Spanish mother accompany group to store.

Identifies vegetables and fruits that are grown in Puerto Rico. (Asks Puerto Rican children to help.)

Prepares such vegetables in form of salad. Prepares or sections fruits. Has tasting party.

Leaves representative sample of vegetable and fruits to make an exhibition of foods.

Label samples of food.

Has children draw pictures of the different foods they saw at bodega.

Makes experience chart of trip and new foods they have learned about, using drawings.

Takes picture of bodega and its displays. Use in experience chart and in exhibit.

Takes picture of class during trip for use in experience chart.

Uses experience chart, drawings and pictures for showcase display as class project.

THE CHILD

Is excited at trip.

Learns new word.

Observes safety rules.

Views new foods and reacts to them.
(Gains confidence by being used as a source of information.)

Experiences new taste.
(Feels proud others eat his food.)

Enjoys eating with classmates and talking about new foods.

Learns new word "exhibition" and sees what it means.

Associates written symbol with object.

Reinforces learning in art medium.

Contributes to a class project.
Sees his work displayed.

Recalls trip.

Enjoys seeing himself as part of class activity.

Reviews learning experiences.

WE LEARN FROM PEOPLE IN OTHER PLACES AND THEY LEARN FROM US

Shows winter scene in New York City. Looks at picture.

supermarket.

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WE LEARN FROM PEOPLE IN OTHER PLACES AND THEY LEARN FROM US

Shows winter scene in New York City.

Asks children to describe weather in winter, how we live and what our activities are during this season.

How do we dress in the winter-time?

Looks at picture.

Points out weather conditions; it is cold, it snows, we play mostly indoors, we have heat in buildings, we go sledding, ice-skating.

Describes winter clothing; heavy clothing, hats, coats, boots, gloves, scarves.

THE TEACHERTHE CHILD

How do trees look in winter?

Notices that trees are bare; have no leaves.

Do flowers grow outside in winter?

Notices there are no flowers at this time.

Do you see any birds flying around in winter?

Notices that we have sparrows that stay in the city in winter.

Are there any insects in the winter?

Indicates none visible.

Where do the birds fly in winter? Why?

Points out they fly south where it is warm and they can find food.

Obtains posters to illustrate natural beauty and climate of Puerto Rico. (These can be obtained from the Office of the Commonwealth of Puerto Rico, Tourist Department, 666 Fifth Avenue, New York 10019.)

Asks children to bring pictures and postcards of Puerto Rico.

Participates in class activities.

Directs children's attention to posters and photographs.

Looks at pictures.

Do you see any winter scenes in these pictures?

Notices flowers are blooming, trees have leaves, sun is strong.

Do you see any boots, coats, gloves on the people in these pictures?

Sees that people are wearing light, summer clothing and living outdoors.

What does this tell you about the climate of Puerto Rico?

Indicates it is sunny, warm, summer weather.

Points out that there is no winter season in Puerto Rico; it is summer all year around.

Recognizes that weather differs in different countries.

Provides magazines for children to find pictures of clothing worn in winter in New York and in Puerto Rico. Helps children display picture.

Classifies different clothing for different climates.

Invites Puerto Rican child from higher grade to tell class how he felt when he first experienced winter in New York City and saw snow for the first time.

Hears story.
Reinforces recognition of weather differences in different countries.

Asks children to play a game, "Let's Plan an Imaginary Trip to Puerto Rico during the Christmas holidays.

Dramatizes his concepts of the different clothing needs according to climate.

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THEME E: WE ADAPT TO CHANGE

MANY CHANGES OCCUR IN FAMILIESTHE TEACHERTHE CHILD

Children:

Does anyone have a baby sister or
a baby brother?

Do you sing any songs to the baby?

What do you do when you sing a
song to the baby? (Child uses a
doll from the house corner.)

Who knows a Spanish song to sing
to a baby?

Invites a Spanish-speaking mother or
paraprofessional to demonstrate and sing
a simple song while putting a child to
sleep.

Teaches other songs to sing to babies.

Expresses feelings about baby.

Does role playing.

Learns there are Spanish lullabies.

Listens to new Spanish lullaby.
Reacts to it.

Songs

"Ay Turulete" (See Figure 5.)

¡Ay turulete!	Oh, what a pity
¡Ay turulete!	Oh, what a pity
El que no tiene vaca	If you don't have a milk cow
No tiene leche	You can't have milk.
Duermete, nene	Go to sleep, baby.
duerme y no llores	Sleep, don't you cry.
que tu madre querida	While your dear little mother
va a buscar flores.	Watches and sighs.

"Andando" (See Figure 6.)

Andando,	You're walking	Acts out song by holding
Andando,	You're walking	doll by both hands as doll
que la Virgen (la	And the Virgin (your	is made to walk.
madre, la hermana,	mother, sister,	
el hermano, la tía,	brother, aunt, etc.)	
etc.)		
te va ayudando.	Is also helping.	

"Tortitas"

Tortitas, tortitas,	Little cakes, little cakes	Acts out song clapping
tortitas de manteca	Fat, little butter cakes	hands to rhythm.

a baby brother?

Do you sing any songs to the baby?

Expresses feelings about baby.

What do you do when you sing a song to the baby? (Child uses a doll from the house corner.)

Does role playing.

Who knows a Spanish song to sing to a baby?

Learns there are Spanish lullabies.

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"Tortitas"

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tortitas de manteca	Fat, little butter cakes	hands to rhythm.
para mamita,	For mommie,	
para mamita,	For mommie,	
para mamita	For mommie	
que besa y besa.	Who hugs and kisses.	

"Sana, Sana"

Sana, sana	Heal, heal	Plays part of mother rubbing
colita de rana	Little frog's tail	hurt spot as she sings.
si no sanas hoy	If you don't heal today	
sanarás mañana	Tomorrow, all's well.	

AY TURULETE

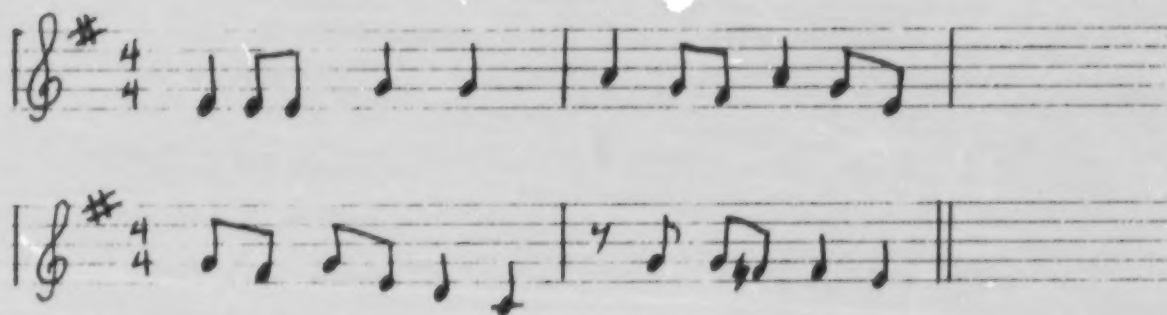


Figure 5.

ANDANDO

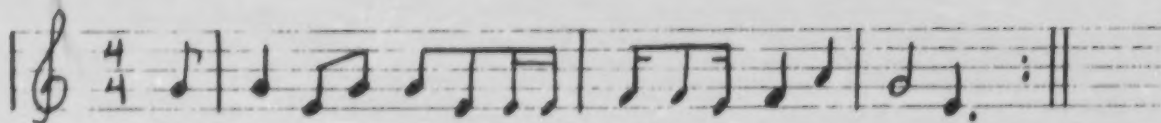


Figure 6.

PON PON

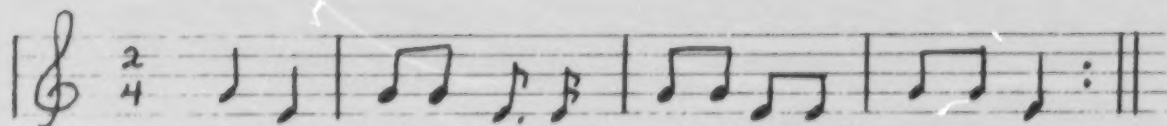


Figure 7.

LA LINDA MANITA



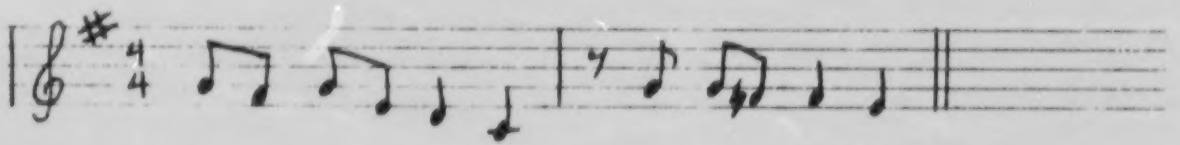


Figure 5.

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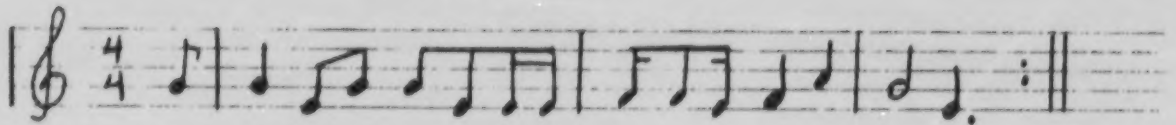


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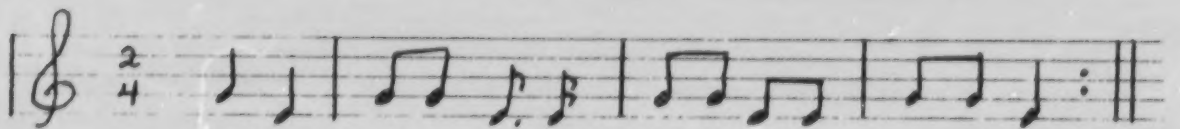


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LA LINDA MANITA

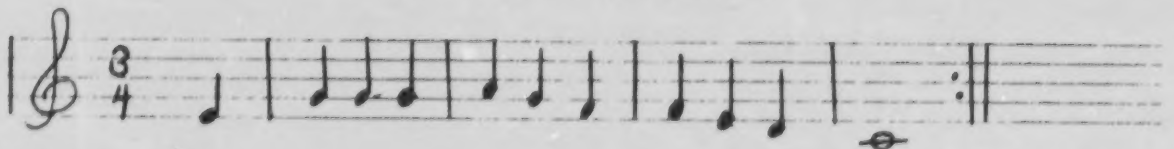


Figure 8.

THE TEACHERTHE CHILD

"Pon, Pon" (See Figure 7.)

Pon, pon, pon, pon el dedito en el pilón,	Put, put, put, put Your little finger in the pot,	Does role playing by imitation of mortar and pestle, using index finger on palm of hand.
aceton a la mesita,	Add a little sugar and spice	
lay, ay, ay, mi cabecita!	My, oh my, does it taste nice!	

"La Linda Manita" (See Figure 8.)

La linda manita qué tiene el bebe~ Ique linda, qué bella, qué bonita es!	What a pretty hand the baby has... How pretty, how lovely, How graceful it is!	Acts out song by looking and turning hand over and over during song.
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FAMILY MEMBERS HAVE JOBS THAT AFFECT FAMILY LIFEFor Teacher Background

From Spanish colonial days until about thirty years ago, the only work available to the majority of women in Puerto Rico was sewing. Most of it was done at home, by hand, for very little pay.

In the 1920s, American manufacturers opened up factories, using sewing machines. The pay scale for the machine operators was still very low, but at least they were able to earn more.

With the industrialization program begun in 1940, many garment manufacturers from the mainland opened up factories in Puerto Rico. The local wage was raised and this industry still employs the greatest number of women workers in Puerto Rico.

Since most of the Puerto Rican women have had previous experience in the island as operators, they look for work in this field as soon as they arrive in New York City. It has been deduced from labor statistics that the garment industry would have had to leave the city if the Puerto Rican women had not been available as ready workers.

While it is true that the local wage scale in New York City is higher than that in Puerto Rico, workers do not realize that the higher cost of living on the mainland affects the higher wages.

Elicits information about work
mother does outside of home.

How many children have mothers
who work outside of home?

Reacts to question.

Do you know what work your
mother does?

Seeks information by questioning
mother.

Does your mother say at home?

May recall seeing mother doing this.

"La Linda Manita" (See Figure 8)

La linda manita
qué tiene el bebe"
¡que linda, qué bella,
qué bonita es!

What a pretty hand
the baby has...
How pretty, how lovely,
How graceful it is!

Acts out song by looking
and turning hand over and
over during song.

FAMILY MEMBERS HAVE JOBS THAT AFFECT FAMILY LIFE

For Teacher Background

From Spanish colonial days until about thirty years ago, the only work available to the majority of women in Puerto Rico was sewing. Most of it was done at home, by hand, for very little pay.

In the 1920s, American manufacturers opened up factories, using sewing machines. The pay scale for the machine operators was still very low, but at least they were able to earn more.

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While it is true that the local wage scale in New York City is higher than that in Puerto Rico, workers do not realize that the higher cost of living on the mainland affects the higher wages.

Elicits information about work
mother does outside of home.

How many children have mothers
who work outside of home?

Reacts to question.

Do you know what work your
mother does?

Seeks information by questioning
mother.

Does your mother sew at home?

May recall seeing mother doing this.

Does she work in a factory where
they make dresses?

Recalls hearing mother talk about
work she does outside.

Did she make your dress?

Is proud to show dress made by mother.

THE TEACHER

Tells class: "I have asked Mrs. --- to visit us today and give us a demonstration of sewing by hand and by machine." (Teacher should ask para professional to help obtain a sewing machine and get a mother to do demonstration. In many cases, the paraprofessional can operate the machine.)

Who knows what this is? (Points to sewing machine.)

States: "I thought the dolls in our housekeeping corner looked a little shabby so I bought some material and I have asked Mrs. ---- to make new clothes for our dolls." Has few children at a time come up to watch.

Explains the following procedures:

Cutting the material into patterns.
Threading needle of machine.
Starting the machine.
Holding the material for stitching.

When machine sewing is finished, says, "Now, Mrs. ---- will stitch the hems by hand.

Suggests that dolls be dressed in their new clothes to see how they fit.

Tells class: "Since Mrs. ---- has been so kind, let's all say, 'Thank you, Mrs. ----' and invite her to share our pineapple juice and cookies."

Suggests: "Let's all sing one of the Spanish songs we have learned for Mrs. ----. Let's sing, 'El Coqui.' "

Helps children to accept change if mothers go to work. Says, "Now, Mrs. ---- has to go back to her work and so we'll say good-bye and thanks again."

Writes thank-you letter to Mrs. ----.

Recalls different working mothers they have met in school, in the

THE CHILD

Is excited at prospect of demonstration.

Gets to know para professional and work she does in school.

May recognize sewing machine.

Watches the work of sewing machine.

Learns to appreciate all types of jobs. Becomes interested in how sewing is done by machine.

Recognizes work is faster by machine.

Dresses dolls.

Has opportunity to express thanks and play host.

Performs for the guest.

Realizes some mothers work outside of home.

Dictates thank-you letter.

Becomes aware of different types of jobs mothers can do outside the

Who knows what this is? (Points to sewing machine.)

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Realizes some mothers work outside of home.

Writes thank-you letter to Mrs. ----.

Dictates thank-you letter.

Recalls different working mothers they have met in school, in the supermarkets, in neighborhood stores, in the street.

Becomes aware of different types of jobs mothers can do outside the home.

Who takes care of you while your mother works?

Understands some members of the family live at home and others away.

Is she your mother's mother; your father's mother?

Recognizes family relationships.

THE TEACHER

How many grandmothers do each of us have; how many grandfathers?

Do you ever visit your grandmother; your grandfather?
Where do they live? How do you travel to get there?

Provides magazines, scissors, paper, paste and suggests that children cut out pictures of the different jobs that mothers do and those that fathers do.

SEASONS AFFECT FAMILY FUN

Displays pictures of autumn in New York and asks questions about them:

What kind of clothing are the children wearing?

What is this time of the year called?

Can you stay outside to play as long as you did in summer? Why not?

Shows poster and postcards of Puerto Rico and says to class, "Now this is November in Puerto Rico."

What type of clothing are children wearing? Why?

Asks a newly arrived child in class (through interpreter), "What new clothing are you wearing in New York City that you did not have to wear in Puerto Rico?"

Relates: "In Puerto Rico October and November fall in the rainy season. Sometimes children cannot go out to play so they play indoors. In school they may play a game like 'Arroz con Leche' (Rice with Milk.) Sings and shows game. (See Figure 9.) At home, they play with their brothers and sisters. Children look at TV, listen to the radio, play records, do puzzles, and look at books."

THE CHILD

Gets idea of numbers.

Reinforces traveling information.

Learns to classify jobs.

Identifies jackets, sweaters, caps.

Learns seasons called fall or autumn. Realizes weather gets cool and darkness comes quicker.

Recognizes and names summer clothing. Reinforces concept of summer all year around.

May point out fall clothing mentioned above.

Learns meaning and pronunciation of "Arroz con Leche."

Realizes all these activities for children are also available in Puerto Rico.

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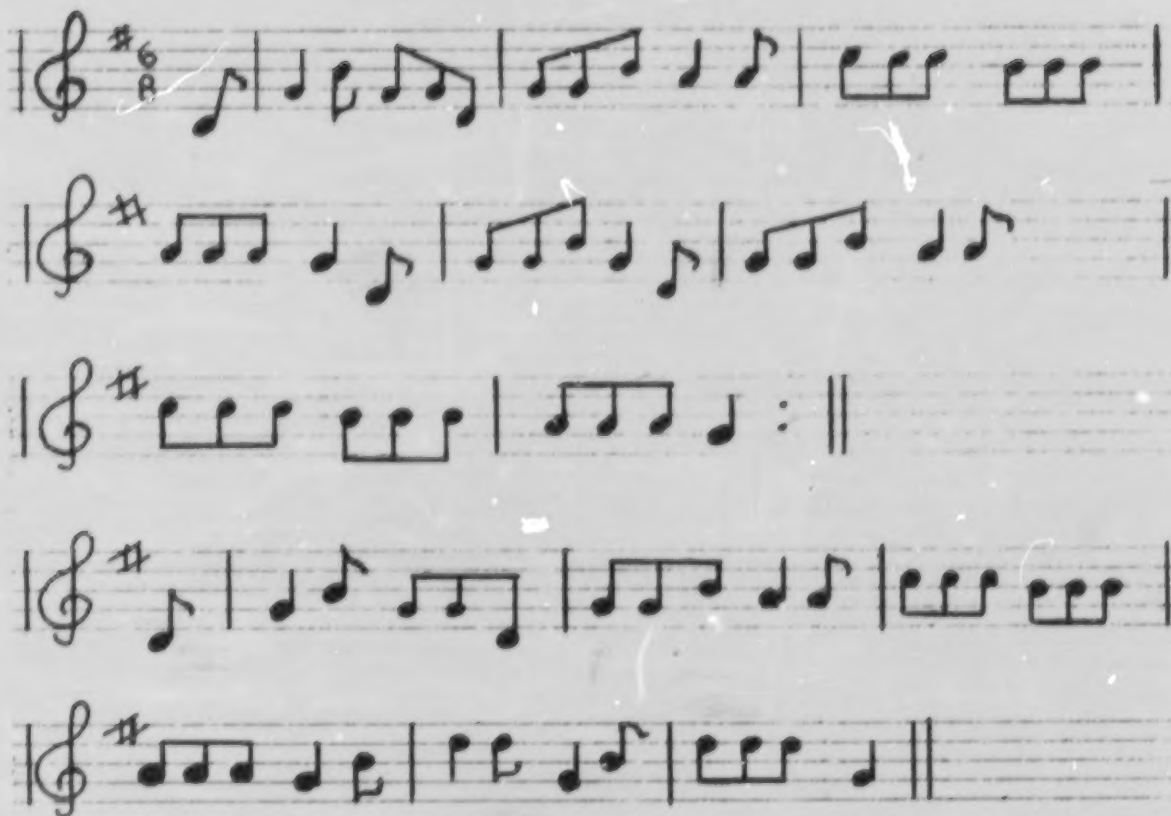
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ARROZ CON LECHE
(Rice With Milk or Rice Pudding)

Coro

Arroz con leche se quiere casar

Con una viudita de la capital
Que sepa coser, que sepa bordar

Que ponga la aguja en su campanal.

Solo

Yo soy la viudita,
la hija del rey
Me quiero casar
Y no encuentro con quien.

Coro

Sí siendo tan linda
No encuentras con quien
Escoje a tu gusto
Que aquí tienes cien.

Solo

Contigo, sí, contigo no
Contigo, mi vida, me casaré yo.

Todos

Tilín, tilán
Allá viene Juan
Comiéndose el pan.

Chorus

Rice pudding is looking, he'd like to
get married

To a charming widow from the capital
Who knows how to sew; who knows how
to tat

Who puts away needles where they belong.

Solo

I am a widow
My father's the King
And I must choose carefully
The husband I bring.

Chorus

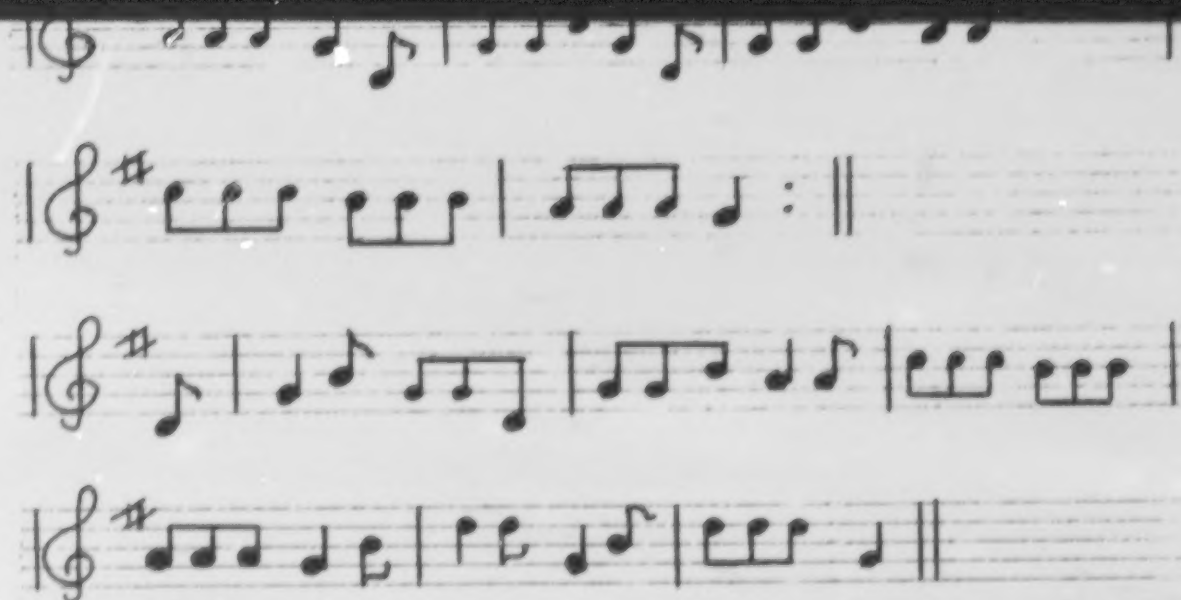
If being so pretty
You can't find a beau
You now have a hundred
From which you can choose.

Solo

With you I might, with you, oh no
With you, yes indeed, I will marry you.

All

Tilín, tilán
There comes John
He's eating already.



Coro

Arroz con leche se quiere casar

Con una viudita de la capital
Que sepa coser, que sepa bordar

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All

Tilín, tilán
There comes John
He's eating already.

Game Directions: The children form a circle, a girl stands in the center. Children hold hands and sing the chorus to her, and she sings her solo to them. While she sings the last solo, she points to three children as she says, "might," "no," and "yes." The last child, the chosen one, then enters the ring and becomes the widow. The refrain is sung by all and game is repeated.

Figure 9.

THEME F: WE OBSERVE SPECIAL DAYS TOGETHER AT HOME AND AT SCHOOL

PUERTO RICO HAS A FLAG OF ITS OWN

THE TEACHER

THE CHILD

For Teacher Background

Puerto Rico has a flag of its own which flies together with the American flag at all government buildings (see Figure 10).

Puerto Rico's flag was designed by a group of patriots while the island was still under Spanish rule. The colors are the same as that of the American flag, red, white, and blue, and it has a similar design. It is rectangular in shape with a triangular blue field on the left side which contains one star. On the right side it has three red stripes and two white stripes.

It was officially adopted as the flag of the Commonwealth of Puerto Rico on July 25, 1952, when Puerto Rico also adopted its own constitution.

Shows Puerto Rican flag, calls attention to its design. (See Figure 11.)

Names colors and notes design.

How is the Puerto Rican flag similar to the United States flag?

Sees similarities in United States flag and the flag of Puerto Rico.

What are the colors of the flag of United States? of Puerto Rico?

Provides children with red, white, and blue crayons or paints to draw or paint the Puerto Rican flag. (Distribute copies of Puerto Rican flag; see Figure 11.)

Is interested in coloring the Puerto Rican flag.
Refers to model.
Selects proper colors for design.

PUERTO RICO HAS HEROES

For Teacher Background

The great present-day hero of Puerto Rico is Luis Muñoz Marín who, in 1948 became the first elected, native-born governor of Puerto Rico.

In 1938, he helped to organize the Popular Democratic Party, whose slogan was, "Bread, Land, Liberty." The party selected as its emblem, the picture of a jíbaro (hillbilly) wearing a pava (straw hat). It was these poor farmers and workers who voted the party to power in 1940.

This new government developed a program of industrialization called "Operation Bootstrap." It was their aim to attract industry to the island and thus provide jobs for the people. They also started a land distribution program, built public housing, provided electric power to previously

flag at all government buildings (see Figure 10).

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This new government developed a program of industrialization called "Operation Bootstrap." It was their aim to attract industry to the island and thus provide jobs for the people. They also started a land distribution program, built public housing, provided electric power to previously inaccessible mountain villages and helped the poor working people to become home owners.

A great believer in the future of the Puerto Ricans, Muñoz Marín began to expand the educational and health services to meet the needs of all the people in the island. Many new schools were built, school materials were produced, more teachers were trained, and a new program of community education was started. Today, Puerto Rico allots the largest percentage of its budget to education.



Figure 10. FLAGS OF PUERTO RICO AND UNITED STATES IN
FRONT OF TREASURY BUILDING IN OLD SAN JUAN



Figure 10. FLAGS OF PUERTO RICO AND UNITED STATES IN
FRONT OF TREASURY BUILDING IN OLD SAN JUAN

THE PUERTO RICAN FLAG

The Puerto Rican flag was adopted by the Commonwealth Legislative Assembly in 1952 as a symbol of the Commonwealth of Puerto Rico. It has the same design as the Cuban flag, except that the colors of the stripes and the triangle are reversed. The Puerto Rican flag was designed at a meeting of Puerto Rican patriots at Chimney Corner Hall, New York, on December 22, 1895. This group of patriots was associated with the Cuban Revolutionary Party, which, at that time, was promoting the independence of Cuba and Puerto Rico.



The white star on the blue triangle symbolizes the Commonwealth of Puerto Rico. The corners of the blue triangle represent the three branches of government--legislative, executive, and judicial. The three red stripes (the first, third and fifth stripes) symbolize the blood that feeds the independent and separate functions of the three branches of government. The rights of man and the freedom of the

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Figure 11.

35A-

Throughout the island, health centers, dispensaries, and clinics were set up; hospitals were built, and, for the first time, medical and dental schools were established in the University of Puerto Rico to provide the necessary workers for these expanded health services.

Puerto Rico has advanced more in the last 30 years than in all its previous history and it owes its progress to the reforms begun by the new government under Muñoz Marín. Now, Puerto Rico is called "The Showcase of the Caribbean."

Muñoz Marín retired in 1964, but still works for the continuing prosperity of Puerto Rico.

THE TEACHER

Shows a picture of Luis Muñoz Marín (see Figure 12) and gives brief account of his life, emphasizing how his reforms have benefited children.

What did he do for the families?

What did he do for the fathers?

What did he do for the children?

Why is he called a hero?

What kind of hero is he?
(Suggests: One who does good things for the people.)

Mentions schools that have been named for famous Puerto Ricans, such as:

Luis Muñoz Rivera - PS 83M.
(Luis Muñoz Marín's father)
Poet, newspaper writer, and politician

Eugenio María de Hostos -
IS 318K.
Writer, publisher, and educator

José de Diego - PS 84K.
Poet, lawyer, newspaper editor and writer

THE CHILD

Listens attentively and realizes it is a true story.

May recall new homes and housing.

May recall jobs.

Recalls new schools and materials such as toys and books.

May recall health services.

Understands people can be "peaceful" heroes.

Learns heroes are honored in this way.

For Teacher Background

Many Puerto Ricans have found fame and fortune. They are active in many areas:

Leader in Cultural Affairs

Pablo Casals - world-renowned cellist; born in Spain. His mother was Puerto

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Leader in Cultural Affairs

Pablo Casals - world-renowned cellist; born in Spain. His mother was Puerto Rican and often told her son of the beauties of her native land. When Casals settled in Puerto Rico, he gave great impetus to the interest in classical music. He became the director of the annual Casals Festival and the director of a conservatory of music which opened in 1960.

Statesmen

Arturo Morales Carrion - Deputy Assistant Secretary for Inter-American Affairs in the State Department

Teodoro Moscoso - Coordinator for Alliance for Progress



Figure 12. LUIS MUNOZ MARIN

Herman Badillo - Former Bronx Borough President, Community Leader;
Elected to Congress in 1970

Joseph Monserrat - Community Leader and former president of New York
City Board of Education

Musicians

Pianist: Jesús María Sanromá

Chamber Music Group: The Figueras Brothers

Pop Singers: Jay and the Americans, Ray Rodriguez, Darlow, Jose Feliciano

Orchestra Leaders: Tito Puente, Noro Morales, Rafael Hernandez

Opera Singers: Graciela Rivera, Justín Díaz, Martina Arroyo

Actors and Actresses: José Ferrer, Henry Darrow, Juano Hernandez,
Polly and Jimmy Rogers, Rita Moreno,
Olga San Juan, Chita Rivera

Sports

Tennis: Charlie Passarel

Golf: Chichi Rodriguez

Baseball: Orlando Cepeda, Luis Arroyo, Victor Powell, Ruben Gomez,
Jim Rivera, Valmy Thomas, Felix Mantilla, Arnold Porto
Carrero, Juan Pizarro, Roberto Clemente

Mentions other famous Puerto
Ricans.

Learns that there are Puerto
Ricans who are famous in different
fields.

SPECIAL DAYS ARE CELEBRATED BY PUERTO RICANS

Background for Teacher

On his second trip to the New World, Columbus came with a fleet of seventeen ships that carried about 1,500 people. On November 19, 1493, they stopped at an island for three days while they took on water and provisions. Columbus came ashore and claimed the island for King Ferdinand and Queen Isabella of Spain. He named it San Juan Bautista (St. John the Baptist). This is the island now known as Puerto Rico.

Although Columbus and his men found a village with huts built around a square clearing they did not see any of the people who lived there. These were the Tainos and they had hidden away when they saw the ships of Columbus's fleet sailing towards the island. The Tainos did not know whether these strangers were friendly or not and decided to hide from them.

Their huts, called bohios, were round-shaped and made of tree trunks and bamboo, tied together with vines. The roofs were made of coconut palm fronds which were placed in layers and tied with vines. The huts had a central door. The chief lived in a larger, rectangular hut.

Pop Singers: Jay and the Americans, Ray Rodriguez, Darlow, Jose Feliciano
Orchestra Leaders: Tito Puente, Noro Morales, Rafael Hernandez
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Their huts, called bohios, were round-shaped and made of tree trunks and bamboo, tied together with vines. The roofs were made of coconut palm fronds which were placed in layers and tied with vines. The huts had a central door. The chief lived in a larger, rectangular hut with two windows and a small porch or veranda in front.

The Tainos slept in hammocks made of woven vines and cooked outdoors in pots made out of clay. The men hunted and fished; the women planted, cooked, and wove vines and cotton into cloth for their light clothing.

In Puerto Rico, all schools are closed on November 19 in celebration of the discovery of the island by Columbus. There are parades through the streets

with children dressed in costumes depicting the events of this day. At night, there is music and dancing in the square (plaza) and the festivities end with beautiful firework displays.

In New York City schools we celebrate this day with special assembly programs and tasting parties so that mainland people will have a chance to try different Puerto Rican dishes. School children are taught some Puerto Rican games and songs. Everyone in the school enjoys the celebration of this special Puerto Rican holiday.

THE TEACHER

Reads brief vignette of discovery day and shows pictures of Tainos and their huts. (See Figures 13, 14, 15.)

Asks following questions:

Who can tell us what the Tainos wore?

What does this tell you about the weather in their island?

Where did they live? What were these huts called? (Supplies word and says, bohio, three times.)

Who can tell us what they used to build their huts? (Asks children to look at the pictures again.)

What did they sleep in? (See Figure 16.)

Have you ever slept in a hammock? When?

Who can tell us the Spanish name for hammock? (Asks children to say hamaca three times.)

How did the Tainos cook?

What did the men do? What did the women do?

What do you think the children did?

Supplies additional information: When children were old enough, mothers taught girls to plant, cook and weave; fathers taught boys to fish and hunt. There were no schools as we have today.

Provides clay for making pots.

THE CHILD

Enjoys hearing story and looking at pictures.

Recalls loincloth, head band with feather, club, ornaments.

Points out it is warm weather.

Repeats new word.

Picks out materials.

Identifies the hammock.

Recalls incident and relates it.

(Has chance to participate.)

Repeats new word.

Recalls outdoors in clay pots.

Classifies duties.

Suggests they played, swam, fished.

Recalls home duty he performs.

Opportunity to use art materials.

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Supplies additional information: When children were old enough, mothers taught girls to plant, cook and weave; fathers taught boys to fish and hunt. There were no schools as we have today.

Provides clay for making pots.

Helps a small group plan a dramatization of the landing of Columbus and his men.

Enjoys hearing story and looking at pictures.

Recalls loincloth, head band with feather, club, ornaments.

Points out it is warm weather.

Repeats new word.

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(Has chance to participate.)

Repeats new word.

Recalls outdoors in clay pots.

Classifies duties.

Suggests they played, swam, fished.

Recalls home duty he performs.

Opportunity to use art materials.

Recall events in sequence.



CACIQUE TAINO

Figure 13. A TAINO CHIEF



UN CANEY

Figure 15. HOME OF A TAINO CHIEF



UN BOHIO

Figure 14. TAINO HUT



HAMACA



UN CANEY

Figure 15. HOME OF A TAINO CHIEF



UN BOHIO

Figure 14. TAINO HUT



HAMACA

Figure 16. TAINO HAMMOCK

THE TEACHER

Informs children that tomorrow the class will have a parade to celebrate Puerto Rico's Discovery Day. (Note: If it's good weather suggests parade will be held in playyard.)

Who do you want to be?

Would you like to play an instrument?

Would you like to carry a special symbol of Puerto Rico?

Provides materials for costumes (construction paper for headbands and hats of Columbus and his men; feathers for Indian headbands) and suggests that the children decorate and color them.

Has children decorate toy trucks and cars to represent floats and pull them along as they march.

Selects appropriate rhythm record so that children can march and dance to music.

Sees that all children participate in parade by singing, marching, and playing instruments.

THE CHILD

Anticipates and looks forward to celebration.

Remembers characters in story of discovery; Indians, Columbus.

Recalls rhythm instrument he made.

Recalls Puerto Rican flag he made.

Makes, decorates and colors costumes.

Participates in art activity.

Sings, marches, plays instruments, and engages in dramatic play.

SUGGESTED LEARNING ACTIVITIES
GRADE ONE

THEME A: PEOPLE LIVE IN GROUPS

FAMILIES ALL OVER THE WORLD ARE ALIKE YET DIFFERENT
For Teacher Background

Puerto Rican families are usually large. Five children seems to be the average-size family.

Today, there are 2.8 million people in Puerto Rico; a population density of 800 persons per square mile. At the present 2 percent growth rate, the population will double in 35 years.

As in other countries, it is the people in the lowest economic group who have the most children. The better educated middle class has an average of 2.2 children.

While economic growth in Puerto Rico in the last twenty years has been tremendous, the problem of unemployment exists, especially among the unskilled and agricultural worker. There are still many men (about 45 percent) heads of families, who are earning \$2000 or less a year.

These men look to the mainland for better jobs with more pay and they come to city centers such as New York, Newark, Hartford, and Chicago, where they may have relatives or friends. According to the extended family concept prevalent in Puerto Rico, these relatives or friends will give the man a place to live and many times get him a job in the place where they, themselves, are employed.

After he is employed, the father starts sending for his family, in stages. First, the wife comes with the youngest children while the older children remain with relatives in Puerto Rico. After his wife arrives, they start looking for an apartment of their own and as soon as they are settled, they send for the older children. Sometimes, this process may take a couple of years.

The continuous settling and resettling of these families is responsible for the high percentage of mobility in the population of many schools.

THE TEACHER
THE CHILD

Sonneborn, Ruth A. Seven in a Bed. New York: Viking Press, 1968.

Light-hearted story of seven Puerto Rican children who have to make one bed do for the night.

Reads Seven in a Bed to class to help children adjust to idea that group living requires cooperation.

Listens to story and identifies.

Asks children questions about the story.

Why do you think it was fun to sleep seven in a bed?

Recalls incident and gives own inter-

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Listens to story and identifies.

Asks children questions about the story.

Why do you think it was fun to sleep seven in a bed?

Recalls incident and gives own interpretation.

Did you ever have to sleep with other members of the family? With friends?

Tells about own situation.

Realizes families vary in size.

What does this tell us about the family in the story?

THE TEACHERTHE CHILD

How many children in your family?

Thinks about number of siblings.

How many families live in your house?

Thinks about different families.

Are there many children in these families?

Observes and compares families.

Are you friends with these children?

Realizes it is good to have friends.

Do they go to this school?

Realizes it is fun to have friends to come to school with.

Supplies colored construction paper, drawing paper, small pieces of various fabrics, paste, scissors, crayons. Suggests that children make a collage, on construction paper, showing the members of their families.

Uses fabrics creatively. Learns to work alone. Follows accepted class routines and rules on use of materials. Works quietly by himself and with others. Thinks about members of his family to be portrayed in the collage.

Prepares a composite chart of the children's work and helps children label each collage, e.g., Miguel's Family, Joseph's Family.

Labels picture with teacher's help.

Asks children to suggest title for chart.

Suggests titles. Listens to other titles.

Labels chart with title chosen by majority.

Accepts majority decision.

Reads title aloud and has children repeat it.

Reads title.

Asks questions referring to chart:

Which is the largest family?

Observes and compares families.

Which family has the most children?

Notifies that families vary in size.

Do you know any other of these families?

Realizes some may be neighbors.

Why is it good for different families to be friends?

Suggests neighbors can help each other.

Displays completed chart.

Realizes teacher values work.

Motivates interest in Puerto Rican family life by telling the children about some of the things mother teaches her children at home, e.g., manners, cooperation, cleanliness. If possible, invites a Puerto Rican mother to tell some of the things she teaches her children at home.

Do they go to this school?

Realizes it is fun to have friends to come to school with.

Supplies colored construction paper, drawing paper, small pieces of various fabrics, paste, scissors, crayons. Suggests that children make a collage, on construction paper, showing the members of their families.

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Displays completed chart.

Realizes teacher values work.

Motivates interest in Puerto Rican family life by telling the children about some of the things mother teaches her children at home, e.g., manners, cooperation, cleanliness. If possible, invites a Puerto Rican mother to tell some of the things she teaches her children at home.

Demonstrates how a mother puts her baby to sleep by singing a Spanish lullaby, such as: "Ay Turulete."
(See Figure 5, page 28.)

THE TEACHER

¡Ay, turulete!
 ¡Ay, turulete!
 El que no tiene vaca
 No tiene leche
 Duérmete, nene
 duerme y no llores
 que tu madre querida
 va a buscar flores.

Asks children if they would like to learn this lullaby.

Teaches "Ay Turulete" to class.

Has two or three children, at a time, go to the front of the room and pantomime putting the baby to sleep, using dolls from housekeeping corner.

Asks children to think of things they can learn at home; e.g., make own snack, go to the store.

Shows samples of snacks a Puerto Rican child might eat, such as cocoa, guava paste or jelly, white cheese, soda crackers, plantain chips, etc.

Asks children where to shop for these foods. Introduces word for store, bodega.

How much of item shall we buy for the class so that we all have a taste?

How much does your mother buy for the family?

How many children in the class?

Do we need more or less food for the class?

How can we find out how much the food costs?

Prepares shopping list for each child:

SHOPPING LIST

Cocoa or milk
 Guava paste or jelly
 White cheese
 Soda crackers
 Plantain chips

THE CHILD

Oh, what a pity
 Oh, what a pity
 If you don't have a milk cow
 You can't have milk.
 Go to sleep, baby.
 Sleep, don't you cry.
 While your dear little mother
 Watches and sighs.

Looks forward to learning experience.

Learns new song.

Enjoys acting for class.
 Remembers words and songs of lullaby.

Thinks of special duty he may have to do at home.

Learns to identify foods.

Suggests a store with which he is familiar.
 Learns a Spanish word.

Estimates quantities.

Recalls what his mother buys.
 Compares numbers of persons in his family and in his class.
 Estimates amounts more accurately.

Is aware that prices of food are marked in store.

Reads shopping list aloud with teacher's help.

Asks children if they would like to learn this lullaby.

Looks forward to learning experience.

Teaches "Ay Turulete" to class.

Learns new song.

Has two or three children, at a time, go to the front of the room and pantomime putting the baby to sleep, using dolls from housekeeping corner.

Enjoys acting for class.
Remembers words and songs of lullaby.

Asks children to think of things they can learn at home; e.g., make own snack, go to the store.

Thinks of special duty he may have to do at home.

Shows samples of snacks a Puerto Rican child might eat, such as cocoa, guava paste or jelly, white cheese, soda crackers, plantain chips, etc.

Learns to identify foods.

Asks children where to shop for these foods. Introduces word for store, bodega.

Suggests a store with which he is familiar.
Learns a Spanish word.

How much of item shall we buy for the class so that we all have a taste?

Estimates quantities.

How much does your mother buy for the family?

Recalls what his mother buys.
Compares numbers of persons in his family and in his class.

How many children in the class?

Estimates amounts more accurately.

Do we need more or less food for the class?

How can we find out how much the food costs?

Is aware that prices of food are marked in store.

Prepares shopping list for each child:

Reads shopping list aloud with teacher's help.

SHOPPING LIST

Cocoa or milk
Guava paste or jelly
White cheese
Soda crackers
Plantain chips

Takes class to bodega or super-market to purchase snack foods.

Refers to shopping list.

THE TEACHER

Suggests, that after return to school, the food be put away for use on the following day, when more time is available for a leisurely snack.

Suggests that children take shopping list home to show parents.

Plans, with class, snack preparation for the following day.

Assigns small groups to perform the various activities involved; e.g., mixing cocoa, setting the table, spreading guava paste or jelly, serving the snack.

CHILDREN COME TO SCHOOL TO LEARN

Displays picture of a city school in Puerto Rico (see Figure 17). Introduces Spanish words for school (*la escuela*), teacher (*el profesor, el maestro, la profesora, la maestra*).

Why is this building different from ours?

How do we know that this is a city or town school?

What do you think the children are doing?

Displays picture of children engaged in art activity (see Figure 18).

What are children doing?

Where are they painting?

Why can they work outdoors?

Asks class, "Would you like to hear 'Little Red Riding Hood' in Spanish, as the Puerto Rican children do?"

Shows Spanish version of sound filmstrip of "Little Red Riding Hood."

Asks children questions while Spanish version is being read and acted out:

THE CHILD

Realizes that time limits what can be done in school in one day. Develops control in planning for another day.

Shares a school experience with his family.

Anticipates a pleasant school experience.

Realizes that many people working together can complete a job. Works cooperatively with other members of his small group. Participates in a joint activity.

Becomes familiar with Spanish words.

Realizes that climate and location of schools determines type of building. Observes school is surrounded by other buildings; there is traffic in streets.

Realizes the same story may exist in other languages. Observes children in other countries enjoy the same stories. Follows story from picture book that teacher shows. Recognizes the wolf and Little Red Riding Hood. Realizes other countries speak other languages.

Observes familiar story. Listens to story in Spanish.

Assigns small groups to perform the various activities involved; e.g., mixing cocoa, setting the table, spreading guava paste or jelly, serving the snack.

Realizes that many people working together can complete a job.
Works cooperatively with other members of his small group.
Participates in a joint activity.

CHILDREN COME TO SCHOOL TO LEARN

Displays picture of a city school in Puerto Rico (see Figure 17). Introduces Spanish words for school (la escuela), teacher (el profesor, el maestro, la profesora, la maestra).

Becomes familiar with Spanish words.

Why is this building different from ours?

Realizes that climate and location of schools determines type of building.
Observes school is surrounded by other buildings; there is traffic in streets.

How do we know that this is a city or town school?

What do you think the children are doing?

Displays picture of children engaged in art activity (see Figure 18).

What are children doing?

Where are they painting?

Why can they work outdoors?

Asks class, "Would you like to hear 'Little Red Riding Hood' in Spanish, as the Puerto Rican children do?"

Realizes the same story may exist in other languages.
Observes children in other countries enjoy the same stories.
Follows story from picture book that teacher shows.
Recognizes the wolf and Little Red Riding Hood.
Realizes other countries speak other languages.

Shows Spanish version of sound filmstrip of "Little Red Riding Hood."

Observes familiar story.
Listens to story in Spanish.

Asks children questions while Spanish version is being read and acted out:

What is happening in the story?
What is Red Riding Hood doing?
What is the wolf doing?
What is Red Riding Hood asking?

Recalls sequence of story.

Remembers language of story.
Reinforces previous knowledge.



Figure 17. ELEMENTARY SCHOOL IN SAN JUAN

Q 48

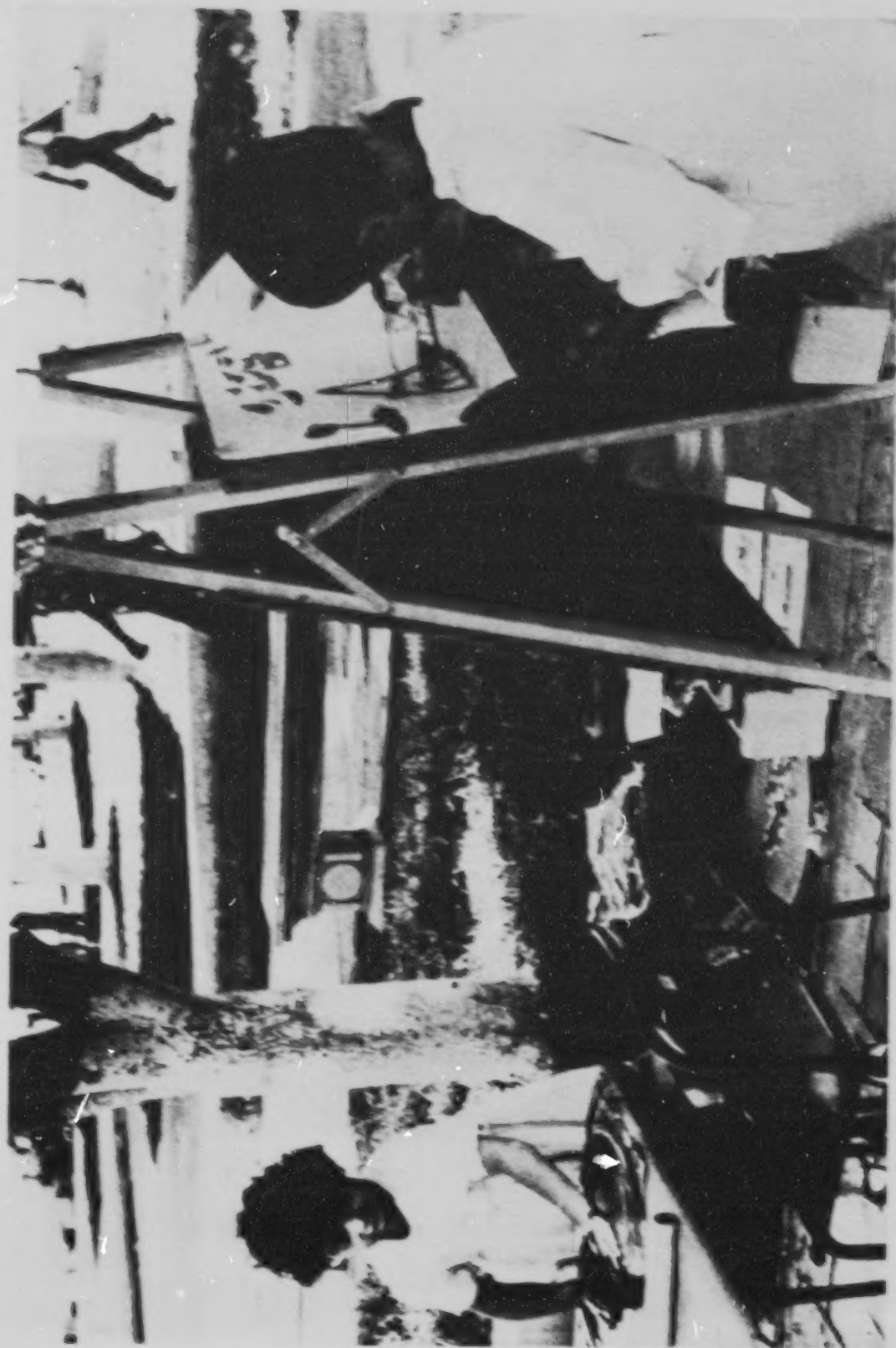


Figure 18. ART ACTIVITY HELD OUTDOORS

THEME B: MANY WORKERS SUPPLY MANY SERVICES

KINDS OF WORK AVAILABLE DEPENDS ON MANY FACTORS

For Teacher Background

Sugarcane is still the most important single agricultural crop in Puerto Rico. The sugar industry has undergone great changes in the past two decades. One great change is that mechanization has taken over in every phase of harvesting. Even the actual cutting of the sugarcane is becoming mechanized although hand cutting with machetes is still seen. (See Figures 19 and 20.) The fieldworkers union is making sure that special protection will be given to the men when these new machines take over.

Since sugarcane is a seasonal crop, farmers are putting their land to diversified use. Livestock is becoming almost as important as sugar. Dairy products, tobacco, cotton, pineapples, bananas, coconuts and vegetables are being raised in considerable quantities. Coffee is on the decline because it is such a highly sensitive crop. Too much or too little rain at harvest time will ruin the coffee yield.

The jibaro who works in the sugarcane fields is employed for about five months and then must look for part-time work until harvest time. Many jibaros have become seasonal workers on the mainland, picking and harvesting tobacco in Massachusetts and rice in Louisiana. The jibaro has become a sophisticated traveler in this jet age due to his seasonal work.

FAMILIES DEPEND ON THE WORK OF MANY PEOPLE TO SUPPLY THEIR NEEDS.

THE TEACHER

Teaches a game and song played by children in Puerto Rico, such as, "San Serení." (See Figure 1, page 13.)

Suggests children think of the type of work they would like to do when they grow up.

Provides magazines, drawing paper, colored construction paper, paste, scissors, crayons. Suggests that children cut out or draw and color picture of the occupation they have chosen. Prepares a composite chart of children's work.

Helps children label their work; e.g., "Marta's Job," "William's Job." Asks children to suggest title for chart. Labels chart with title chosen by majority; e.g., "Future Workers in Our Class."

Invites other class to join them in singing and playing "San Serení" and guessing game.

THE CHILD

Becomes aware of differences in occupations. Understands that each person is doing an important job.

Pantomimes and identifies workers.

Thinks about preference.

Thinks about possible titles. Is proud to have vote in decision. Reads title aloud.

Reinforces previous learning. Participates in singing and

phase of harvesting. Even the actual cutting of the sugarcane is becoming mechanized although hand cutting with machetes is still seen. (See Figures 19 and 20.) The fieldworkers union is making sure that special protection will be given to the men when these new machines take over.

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Provides magazines, drawing paper, colored construction paper, paste, scissors, crayons. Suggests that children cut out or draw and color picture of the occupation they have chosen. Prepares a composite chart of children's work.

Helps children label their work; e.g., "Marta's Job," "William's Job." Asks children to suggest title for chart. Labels chart with title chosen by majority; e.g., "Future Workers in Our Class."

Invites other class to join them in singing and playing "San Serení" and guessing game.

Has children play guessing game based on "San Serení." (Children form circle, one child in center sings song but pantomimes the occupation. Child then points to a classmate in the circle to identify type of worker. If worker is correctly identified, children exchange places and the game goes on.)

THE CHILD

Becomes aware of differences in occupations. Understands that each person is doing an important job.

Pantomimes and identifies workers.

Thinks about preference.

Thinks about possible titles. Is proud to have vote in decision. Reads title aloud.

Reinforces previous learning. Participates in singing and guessing game.



Figure 19. CUTTING SUGARCANE WITH MACHETES

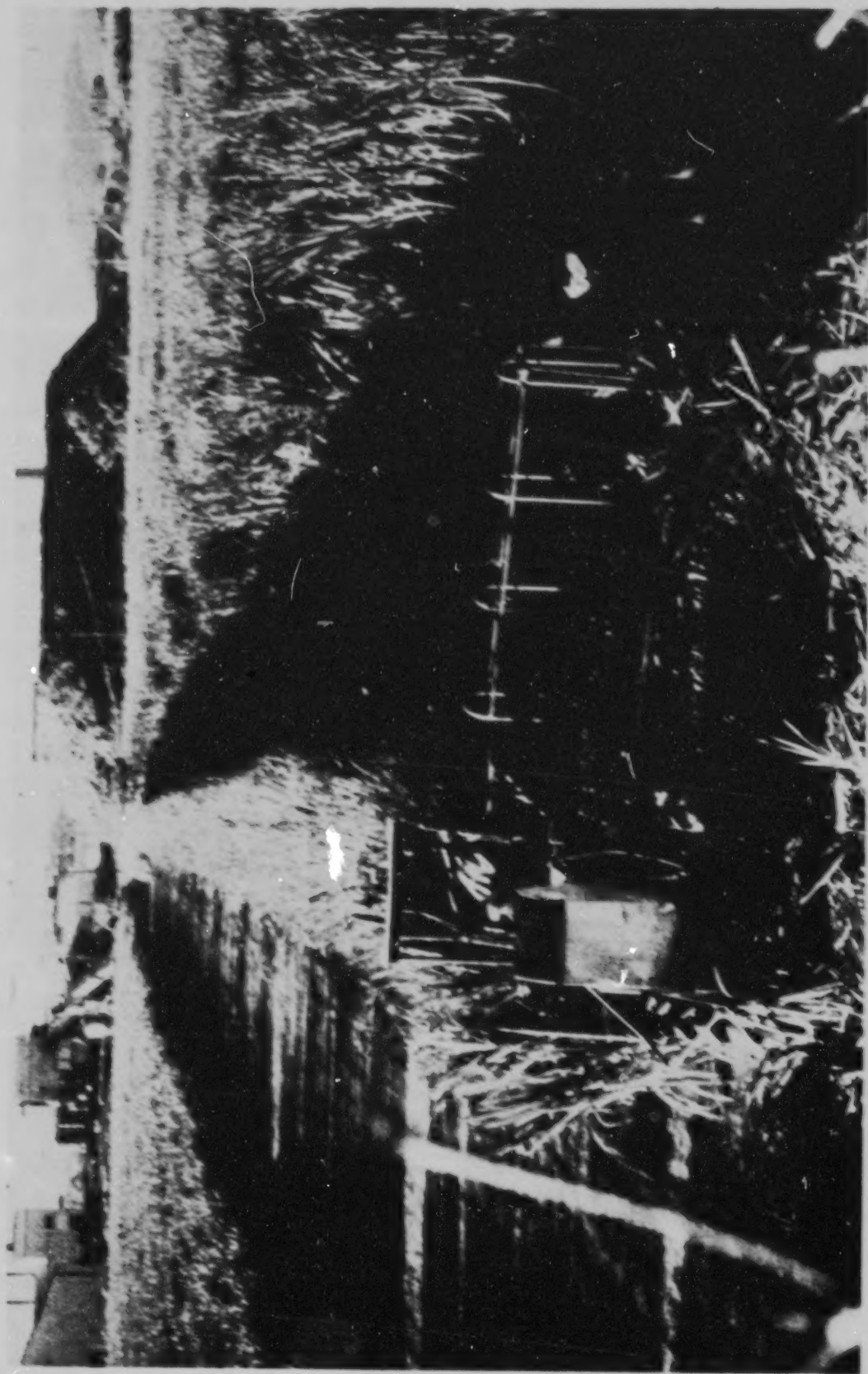


Figure 20. CUTTING SUGARCANE BY MACHINE

COOPERATION WITHIN THE FAMILY HELPS THE FAMILY
MEET THE NEEDS OF INDIVIDUAL MEMBERS

Reads the following story to the children as an illustration:

Arturo was a Puerto Rican child, ten years old. He lived in a small town in Puerto Rico, known as Juana Diaz. Most people in Juana Diaz are farmers. Those who live in the urban area own small stores, do needlework, or earn their money in the tobacco industry.

Arturo lived with his mother and sister in a small, old, wooden house in the town. His mother worked in a dress shop, sewing women's dresses. Arturo's sister was older than he; she was eleven. Both children went to school. After school, Maria went home to clean the house, do other house chores, and cook. Arturo went home, picked up his shoeshine box and went through the town, singing:

"Limpiabotas	"Shoe-shine boy
Voy limpiando los zapatos	I shine shoes
Brillo, Señor?"	Shine, Sir?"

Their mother earned about \$24.00 a week. The dress shop where she worked was a small business which made dresses to order. Since the owner bought the material and other supplies, he kept most of the money. What Arturo's mother brought home after a week's work was hardly enough to pay for their food. For this reason, the few pennies Arturo brought home were greatly needed.

Although Arturo and Maria were poor, they had great hopes. Maria wanted to be a teacher, and Arturo wanted to be a doctor. They studied very hard in school and at home in order to get good marks. Their mother encouraged them by going out to work, helping with their homework, and making plans for the future.

When Maria and Arturo graduated from high school, they were given an award of money to help them continue their studies. They attended the University of Puerto Rico and eventually graduated, Maria as a teacher, Arturo as a dentist.

Today, they still live in Juana Diaz but in a big, beautiful house. They look after their old, blind mother and are happy that they can make life easier for her. In Juana Diaz, Arturo's family is loved and respected by everybody. They have no wish to move away. They grew up there, and there they will stay. All the people in town know them and think highly of them for having risen from great poverty to a position of respect because of their hard work. Their story is told to other children in Puerto Rico as an example of what you can achieve if you are willing to work hard and work together.

If you ever visit the island, try to go to Juana Diaz and ask for Arturo Hernandez, the dentist, and Maria Hernandez, the teacher. You will be welcome in their home and they will invite you to have a cup of coffee. Until then, remember that this is a true story.

Adapted from Escuela (Department of Public Education in Puerto Rico), April 1965.

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Brillo, Señor?"

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Shine, Sir?"

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Adapted from Escuela (Department of Public Education in Puerto Rico), April 1965.

Asks the following questions:

- What kind of family was Arturo's family? How can you tell that?
- How did Arturo and Maria help their mother?
- How did their mother help them?
- What was Maria's ambition; Arturo's ambition?
- How did they get to go to the University of Puerto Rico?
- Why is the family respected and loved in their home town?
- How do you help your parents?
- How do they help you?

SOME WORKERS PRODUCE SERVICES

THE TEACHER

Reads The Musical Palm Tree: A Story of Puerto Rico, written and illustrated by Robert Barry (New York: McGraw-Hill, 1965).

Why did Pablito want to buy his mother the mantilla?

Why is this an important day in San Juan?

Does anyone know on what date this feast is celebrated?

Who knows what a tourist is?

Who knows what a guide is?

Why does a tourist need a guide?

Why was Pablito such a good guide?

Has children describe places Pablito visited.

Selects children to dramatize story.

Re-reads story while children dramatize events.

Uses Pablito's experience to develop the understanding that some workers produce services and that these workers are producers.

What service did Pablito produce? (Tourist guide)

Why is this service necessary?

How is this service helpful to other people? (Tourist, visitor, traveler)

Plans individual and/or group projects to be used in setting up part of room to represent Old San Juan.

Uses completed projects for classroom display.

Invites parents and other classes to take

THE CHILD

Enjoys listening to story.
May identify with boy in story.

Remembers it was a special feast day.

Becomes aware that the Patron Saint's Day Festival is important in Puerto Rico.

Learns feast is celebrated on June 24.

Learns that tourist means visitor.

Learns that guide means leader.

Tourist is visiting unfamiliar place.

Realizes Pablito chose tour according to interests of tourists.

Recalls details of story.

Participates in dramatic experience.

Recalls sequence of story.

Tells what he thinks Pablito does.

Realizes guides provide information.

Realizes tour can be educational.

Realizes that time limits what can be done in school on one day.
Realizes that big jobs need skills and efforts of groups working together.

Realizes teacher values work.

Reinforces learning

mother the mantilla?	day.
Why is this an important day in San Juan?	Becomes aware that the Patron Saint's Day Festival is important in Puerto Rico.
Does anyone know on what date this feast is celebrated?	Learns feast is celebrated on June 24.
Who knows what a tourist is?	Learns that tourist means visitor.
Who knows what a guide is?	Learns that guide means leader.
Why does a tourist need a guide?	Tourist is visiting unfamiliar place.
Why was Pablito such a good guide?	Realizes Pablito chose tour according to interests of tourists.
Has children describe places Pablito visited.	Recalls details of story.
Selects children to dramatize story.	Participates in dramatic experience.
Re-reads story while children dramatize events.	Recalls sequence of story.
Uses Pablito's experience to develop the understanding that some workers produce services and that these workers are producers.	
What service did Pablito produce? (Tourist guide)	Tells what he thinks Pablito does.
Why is this service necessary?	Realizes guides provide information.
How is this service helpful to other people? (Tourist, visitor, traveler)	Realizes tour can be educational.
Plans individual and/or group projects to be used in setting up part of room to represent Old San Juan.	Realizes that time limits what can be done in school on one day. Realizes that big jobs need skills and efforts of groups working together.
Uses completed projects for classroom display.	Realizes teacher values work.
Invites parents and other classes to take tour of "Old San Juan" part of room, having different children take role of guide.	Reinforces learning. Shares an experience with others.

THEME C: GOVERNMENT SUPPLIES SERVICES TO MEET PEOPLE'S NEEDS

PEOPLE NEED GOVERNMENT TO SUPPLY SERVICES THEY CANNOT SUPPLY FOR THEMSELVES

Introduces the concept that governments are needed to supply services such as the postal system.

Reads Dear Uncle Carlos by Seymour Reit (New York: McGraw-Hill, 1969) to show that Puerto Rico uses the same postal system used in the United States.

Little Maria has never written a letter before and she wants to send her uncle in Puerto Rico a letter for his birthday. She has learned her alphabet in school and with the help of her mother and father writes the letter, puts a stamp on it, takes it out to the mailbox, and waits until the mailman picks it up.

Asks questions:

How can we communicate with people in Puerto Rico?

Do you ever get mail from Puerto Rico?

What do you have to put on a letter so that it will be sent?

How much does it cost to mail a letter to Puerto Rico?

How much does it cost to mail a letter to another part of New York City?

Where is there a difference?

What does air mail mean?

Why do people use air mail?

How else could a letter be sent?

How long does it take a letter to get to Puerto Rico via air mail, via boat?

Suggests that class send group letter to a class in Puerto Rico.

Arranges for a trip to Post Office to purchase stamps; interviews postal officials for information.

Invites letter carrier to speak to class about his job; displays map or globe so that class may trace route of letter from New York City to Puerto Rico.

Asks children who may be from other countries or who may have relatives there to bring in stamps; displays stamps of different countries. (Pictures of stamps may be obtained from various embassies or from the United Nations Book Store.)

Has available various American stamps for comparison and contrast; notes differences and similarities in: colors, words, dates, pictures, symbols, and numbers.

Shows children samples of letters that have been cancelled at the Post Office in

Reads Dear Uncle Carlos by Seymour Reit (New York: McGraw-Hill, 1969) to show that Puerto Rico uses the same postal system used in the United States.

Little Maria has never written a letter before and she wants to send her uncle in Puerto Rico a letter for his birthday. She has learned her alphabet in school and with the help of her mother and father writes the letter, puts a stamp on it, takes it out to the mailbox, and waits until the mailman picks it up.

Asks questions:

How can we communicate with people in Puerto Rico?

Do you ever get mail from Puerto Rico?

What do you have to put on a letter so that it will be sent?

How much does it cost to mail a letter to Puerto Rico?

How much does it cost to mail a letter to another part of New York City?

Where is there a difference?

What does air mail mean?

Why do people use air mail?

How else could a letter be sent?

How long does it take a letter to get to Puerto Rico via air mail, via boat?

Suggests that class send group letter to a class in Puerto Rico.

Arranges for a trip to Post Office to purchase stamps; interviews postal officials for information.

Invites letter carrier to speak to class about his job; displays map or globe so that class may trace route of letter from New York City to Puerto Rico.

Asks children who may be from other countries or who may have relatives there to bring in stamps; displays stamps of different countries. (Pictures of stamps may be obtained from various embassies or from the United Nations Book Store.)

Has available various American stamps for comparison and contrast; notes differences and similarities in: colors, words, dates, pictures, symbols, and numbers.

Shows children samples of letters that have been cancelled at the Post Office in New York City and in Puerto Rico; explains information - city of origin, state, country, date, hour - contained in cancellations. Compares information in both cancellations. (If available, shows cancellations from other countries.)

Asks children to bring in stamp collection, if they have one.

Asks parent who has stamp collection to visit class and talk to children about it.

THEME D: COMMUNITIES ARE INTERDEPENDENT

THE FOOD WE EAT IS GROWN OR PRODUCED IN OTHER PLACES
For Teacher Background

In Puerto Rico people who live in rural communities use their land to grow much of their own food. They plant bananas and plantains, corn, tomatoes, peppers, stringbeans, sweet potatoes, yams, taniens, and dasheens. Many people also have fruit trees such as mango, orange, lemon, avocado, guava, and tamarind on their land.

Those with big farms export crops for the Puerto Rican communities on the mainland. In New York City, you can find all these foods in bodegas (grocery stores) and in fruit and vegetable stores located in Puerto Rican neighborhoods.

One of the most famous Puerto Rican markets is the tropical produce market in East Harlem which is called La Marqueta. This market on Park Avenue between 111 and 116 Streets is worth a visit.

Motivates discussion about different foods by showing pictures of some tropical fruits and vegetables. Asks question such as:

Where do you think these fruits and vegetables grow?

What do we call very warm or hot places?

Why do we call such foods as bananas, tropical foods?

When can we grow some tropical foods in New York?

Who can tell us what fruits and vegetables grow in Puerto Rico? in New York State?

Which tropical foods are available in both Puerto Rico and in New York City?

Makes a chart listing foods mentioned under the following headings: Foods Grown in Puerto Rico and Foods Grown in New York.

Plans a class trip to a supermarket or bodega to identify and purchase tropical fruits and food for a snack.

Draws map of school area on blackboard and traces route that will be taken to the supermarket.

Reinforces safety rules to be observed on trips.

Plans to buy a pineapple or mango and such prepared foods as plantain chips, pork rind, canned kidney, beans, stringbeans, and Puerto Rican crackers.

Suggests that children listen to customers' requests for foods to see which ones they recognize.

Points out to children that they should observe similarities and differences between this bodega and the stores where their parents shop.

Makes an experience chart, after trip, of what children saw and learned. Has children suggest a title, such as "We Shop in a Bodega."

Encourages dramatic play by having children take part of customers asking for foods bought by class.

Encourages creativity by having children draw and color scenes representing their experiences during the trip; makes a diorama of the store.

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Encourages dramatic play by having children take part of customers asking for foods bought by class.

Encourages creativity by having children draw and color scenes representing their experiences during the trip; makes a diorama of the store.

Arranges for tasting experience of foods bought in the store, e.g., fresh pineapple, mango, etc. Additional tasting experiences may involve one fruit in a variety of forms such as fresh, canned, or dried.

Provides for a new tasting experience by preparing as a snack a favorite Puerto Rican salad. The following bean salad may be prepared for the children:

Bean Salad

- | | |
|---------------------------------------|--|
| 1 medium size can of red kidney beans | 1. Drain both cans of beans and empty them into a bowl. |
| 1 medium size can of stringbeans | 2. Add 3 tbs. olive oil, 1 tsp. vinegar or lemon juice, and salt to taste. |
| 3 tbs. olive oil | 3. Mix contents gently. |
| 1 tsp. vinegar or lemon juice | |
| salt | |

Serve as salad with plantain chips, pork rind, and Puerto Rican crackers.

Prepares copies of the bean salad recipe for children to take home.

Elicits what other types of foods Puerto Ricans eat -- meat, eggs, chicken, milk, fish.

Displays pictures of supermarket in Puerto Rico. (See Figure 21.)

What are the similarities and differences between a supermarket in Puerto Rico and in New York City (signs in Spanish; different foods; similar foods; etc.).

Tells children that street vendors are rapidly disappearing in Puerto Rico, but some street vendors are still found in smaller towns and suburban neighborhoods. These vendors are distinctive in that they sell special foods and advertise their wares in rhyming chants or songs. For example, a vendor selling coffee may chant:

Tengo café de Puerto Rico
En todo el mundo, el más rico.

I have coffee from Puerto Rico
The richest in all the world.

A vendor of mangos may chant:

Mangos, mangos de Mayaguez
Grandes, ricos, dulces como
la miel.

Mangos, mangos from Mayaguez
Big, rich, sweet as honey.

Points out to children that this type of chant was the forerunner of the radio and TV jingle.

Encourages children to make a clay model of one of the fruits or vegetables they saw in the store.

Has children engage in role-playing. (Some children may make a decorated basket and play the role of street vendors, making up their own chants to sell their products. Other children may be housewives coming out to buy from the vendors.)

Emphasizes fact that Puerto Rico uses the same currency as the United States.

Helps the children make a book about "Foods from Puerto Rico." Includes the trip experience and classroom activities.

POLLOS CONGELADOS

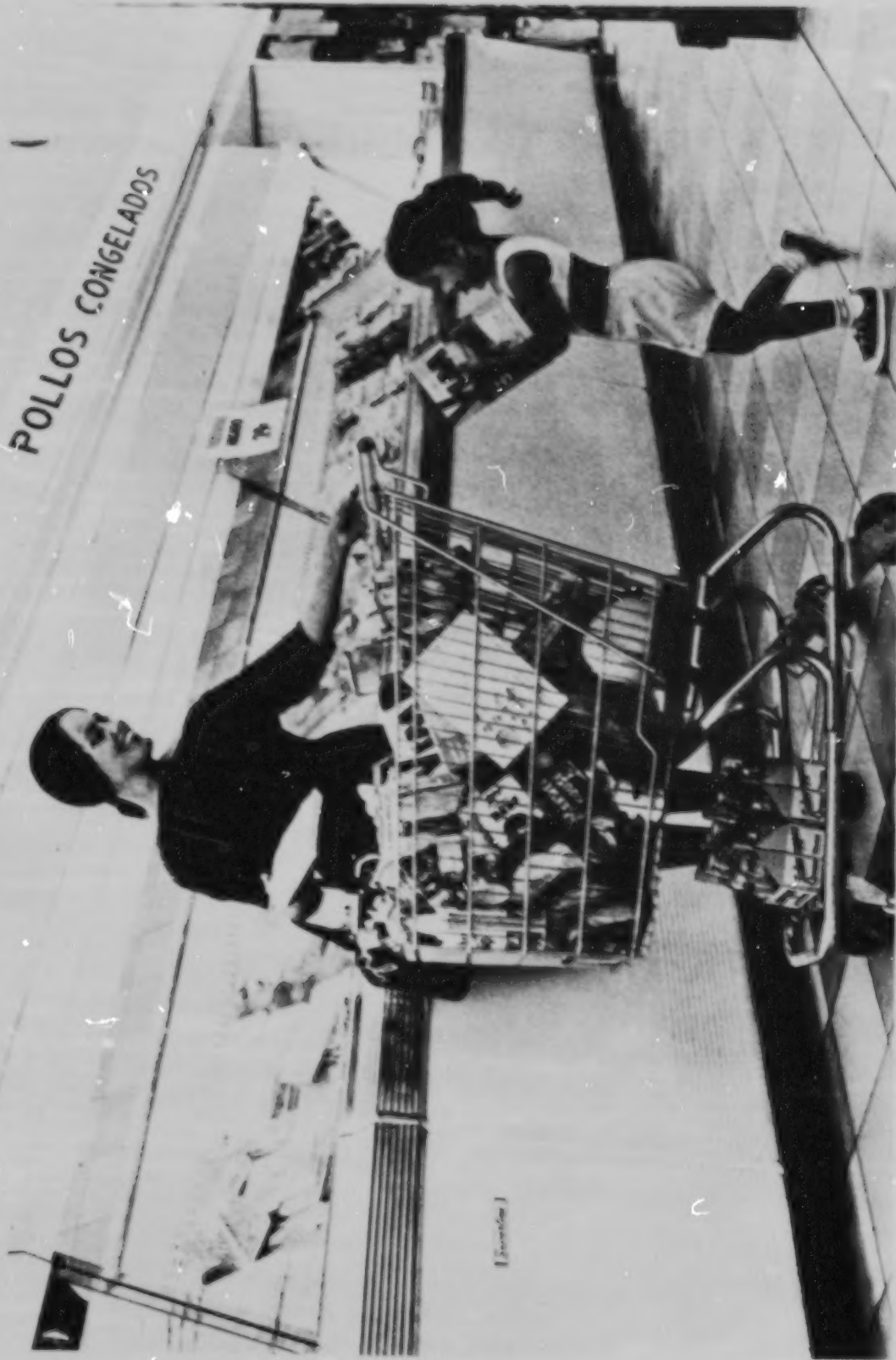


Figure 21. MODERN PUERTO RICAN SUPERMARKET

THEME E: CHANGES OCCUR IN THE COMMUNITY

HOUSING IN PUERTO RICO

For Teacher Background

In rural Puerto Rico, the bohio has finally disappeared. The bohio was a hut with straw walls and roof similar to that used by the Tainos. Wooden shacks began to replace the bohios in the first three decades of this century. These shacks had three rooms - a kitchen, a living room and a bedroom. Since the average Puerto Rican family included at least five persons, the result was inadequate and overcrowded housing.

In 1949, the first elected government of Puerto Rico began a program to replace these wooden shacks with cement-block houses. Poor families were encouraged to build their own cement-block houses. The government provided a long-term loan of \$350 to pay for the cost of the materials. The necessary equipment and the services of a foreman were also provided by the government.

Until 1962, a loan of \$350 was sufficient. However, costs have increased rapidly and government loans have been increased to keep pace with increased costs.

The block houses are put up by the family with the help of relatives and friends. During the week, some family members work on the house. On Saturdays and Sundays, everyone works, including neighbors. It takes about six months to build one of these homes so that one often sees a wooden house standing next to the block house that is being built.

The block houses consist of two bedrooms, a combination living-dining room, a kitchen, a bathroom, and a porch. As the family grows, the house can be expanded.

Besides the block houses that have been built in the villages and small towns, the government has also expanded the slum clearance program in the cities. Housing projects are numerous, especially in San Juan (see Figure 22). Some poor families pay as little as \$20 for a five-room apartment. These projects look like the garden apartments on the mainland.

Middle-class housing developments have spread all over the island (see Figure 23). In San Juan, Ponce, and Mayaguez, new suburban areas are being created by these new developments. In the northeast section of the island, completely new towns are being built. In addition to homes, these towns contain schools, clinics, community centers, transportation services, shopping areas and recreation centers.

Luxury high-rise apartment houses are constantly going up on the beachfront of San Juan. These are condominiums which have become very popular.

PEOPLE FROM ALL OVER THE WORLD LIVE IN NEW YORK CITY

Points out that all Spanish-speaking people in New York City do not come from Puerto Rico; not all Spanish-speaking children in schools come from Puerto Rico, nor do they all have Puerto Rican parents. There are children from Cuba, Dominican Republic, Central and South America, Mexico, and Spain, who also speak Spanish.

Locates these countries on the map.

Asks each child to tell the class where he was born.

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Locates these countries on the map.

Asks each child to tell the class where he was born.

Locates these places on the map using symbols to represent each child (e.g., labeled stick figures).

Discusses the advantages of knowing more than one language.

Teaches children some useful expressions in Spanish as:

What's your name?

My name is _____.

¿Cómo te llamas?

Me llamo _____.

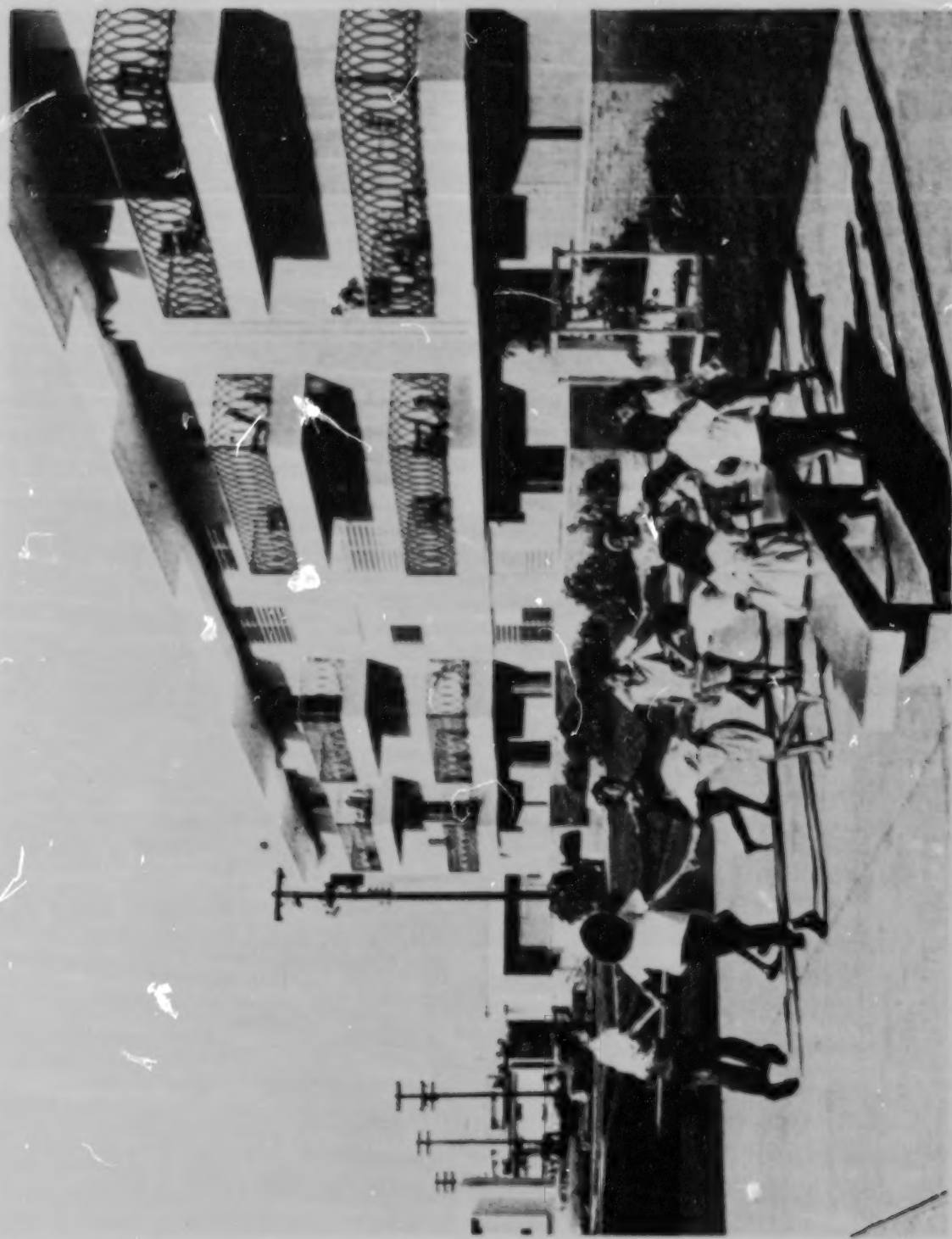


Figure 22. HOUSING PROJECT IN SAN JUAN

P60



Figure 23. MIDDLE-CLASS HOUSING

How are you?
 Fine, thank you.
 Hello
 Goodbye
 Please
 Thank you
 Yes
 No
 Come here
 Sit down
 Good morning
 Good afternoon
 Good night
 See you tomorrow.

¿Cómo estás?
 Bien, gracias.
 Hola
 Adiós
 Por favor
 Gracias
 Sí
 No
 Ven acá
 Siéntate
 Buenos días
 Buenas tardes
 Buenas noches
 Hasta mañana.

Guides children in preparing a program featuring songs and games from several countries in Latin America and Spain.

Shows filmstrip with accompanying record "Latin-American Folk Songs (#4004), collected and edited by Roberta McLaughlin (Bowman Records).

Teaches "Mambrú (see Figure 24).

MOVING TO A NEW HOME RESULTS IN CHANGE

Explores the concept of adjustment and orientation to a new life-style.

Thomas, Dawn C. Mira! Mira! (Look! Look!). New York: Lippincott, 1970.

Through the eyes of a little boy from Puerto Rico, this beguiling story unfolds. It is Ramon's first plane ride, and he can hardly believe his eyes as the great silver plane touches down in New York.

Ramón's adventures - his ride in his uncle's marvelous car, his first experience with an elevator, what happens when he goes out to play in the snow - are the adventures of a little boy discovering a whole new world.

Reads Mira! Mira!, a story about the experiences of a Puerto Rican boy who comes to live in New York City.

Why did Ramón keep his eyes closed as the plane landed?

Why is Ramón hugging himself when he's out in the open?

Why is there a law against blocking the back window of a car?

Do you think Ramón had ever been in an elevator before?

How many floors do homes in Puerto Rico usually have?

What was the first thing Ramón did when he saw the snow?

Why did he think it was magic?

What clothes did Ramón need before he could go out in the snow?

What were the children in the yard doing?

Sit down
Good morning
Good afternoon
Good night
See you tomorrow.

Sientate
Buenos días
Buenas tardes
Buenas noches
Hasta mañana.

Guides children in preparing a program featuring songs and games from several countries in Latin America and Spain.

Shows filmstrip with accompanying record "Latin-American Folk Songs (#4004), collected and edited by Roberta McLaughlin (Bowman Records).

Teaches "Mambrú (see Figure 24).

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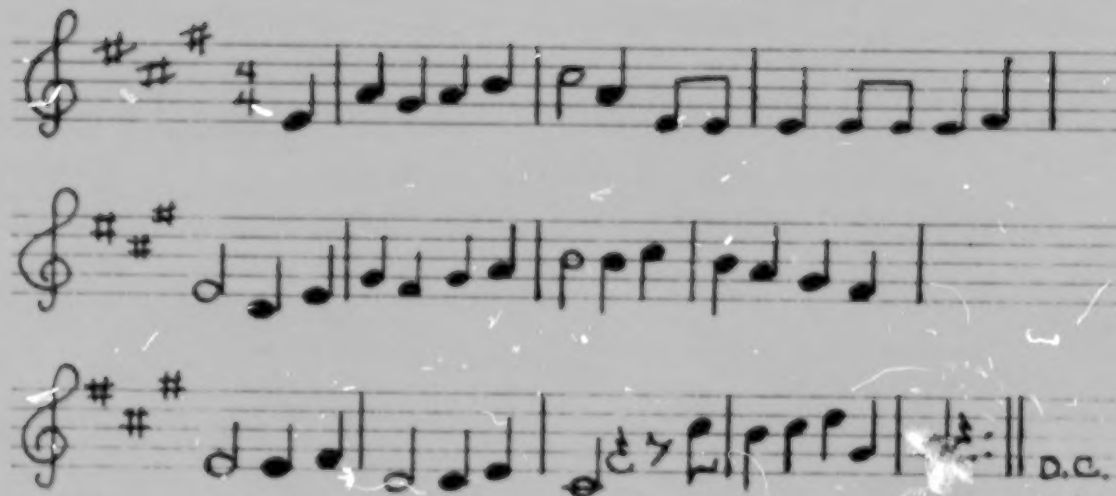
What were the children in the yard doing?

Whose clothing did Ramón put on so he could go outside?

Why couldn't Ramón find the stairs to go down?

Why should you ask how to operate an elevator if you are not familiar with it?

What are the safety rules we should observe in an elevator?

MAMBRÚ

Mambrú se fue a la guerra
 (qué dolor, qué dolor, qué pena)
 Mambrú se fue a la guerra
 no sé cuando vendrá
 de re me, do re fa,
 no sé cuando vendrá

Vendrá para la Pascua,
 (qué dolor, qué dolor, qué pena)
 Vendrá para la Pascua
 o para Navidad,
 de re mi, do re fa,
 o para Navidad.

Cantando el pío, pío
 (qué dolor, qué dolor, qué pena)
 cantando el pío, pío
 el pío, pío, pa
 do re mi, do re fa,
 cantando el pío, pa.

Mambrú left for the war,
 How sad, how sad, how sad!
 Mambrú left for the war,
 Don't know when he'll be back.
 Do re mi, do re fa,
 Don't know when he'll be back!

Maybe he'll come for Easter,
 How sad, how sad, how sad!
 Maybe he'll come for Easter
 Or for Christmas time,
 Do re mi, do re fa,
 Or for Christmas time!

Singing "Mercy, mercy"
 How sad, how sad, how sad,
 Singing "Mercy, mercy,
 Mercy mercy have..."
 Do re mi, do re fa,
 Singing "Mercy have."

DIRECTIONS:

Children march while singing this song.

Figure 24.

Why did people stare and point at Ramón?

What happened to Ramón's clothes as he played in the snow?

What did his mother and aunt do when they took him upstairs?

How did Ramón feel when the doctor came?

What did the doctor tell Ramón?

Develops a chart to illustrate changes Ramón had to make when he came to New York City from Puerto Rico.

Puerto Rico

New York City

Ramón's Home

Ramón's Clothing

Ramón's Meals

Ramón's Family

Ramón's School

Has children dramatize the story.

Has children discuss how they can help children who are newcomers to the school or to the city.

Helps children write class, group, or individual stories about helping newcomers.

Displays several books about Puerto Rican children in the library area. Encourages the children to choose those titles which they wish to have read aloud.

Encourages children from Puerto Rico or any other country to tell class about their experiences when they first came to New York City.

Encourages role-playing activities to show experiences of a family new to New York City.

Directs children to find out from parents, older siblings, or friends about life in Puerto Rico and to compare it with life in New York City. (Visitor may be invited to class to tell of similarities and differences.)

Displays pictures, develops a chart or booklet to compare seasons in New York City with seasons in Puerto Rico.

THEME F: COMMUNITIES OBSERVE SPECIAL DAYS

CHRISTMAS IN PUERTO RICO
For Teacher Background

The Christmas season in Puerto Rico is longer than that in New York City. It combines old Spanish customs and new American customs. The seasons begins early in December and goes on until early January. The school holiday is from December 23 until the day after Epiphany.

Puerto Rico has been called "The land that has two Christmases" because children receive gifts on both Christmas Day and Three Kings' Day (Epiphany) on January 6. Traditionally, children have expected gifts on these two days. Santa Claus and Christmas trees have been added to the scene. Christmas trees have become more common since air freight has become available.

On the eve of Three Kings' Day children go out into the fields and choose the tenderest shoots of green grass which they place in a little box under their beds, together with a cup or bowl full of water. This grass and water is supposed to be for the camels of the Three Kings that need to refresh themselves after the long desert trip. The next morning they find that the grass has been eaten and the water has been drunk and that the grateful Magi, or Wise Men, have left toys and candies in place of the grass.

Also traditional are the parrandas or trullas that begin making their rounds at the beginning of December. These are groups of singers and musicians, playing guitars, cuatros, guiros, maracas, and other instruments, who go from house to house singing Puerto Rican carols, called aguinaldos or villancicos.

In the suburbs and smaller cities and towns it is the custom to invite the strolling carolers into one's house and to serve them special Christmas dishes such as arroz con dulce, a special rice pudding made with coconut milk; longanizas, butifarras, and moreillas, which are different kinds of sausages; pasteles, a plantain paste stuffed with chopped beef and pork meat with other ingredients which is cooked in plantain leaves; and lechón asado (roast pig) well-seasoned and roasted whole on a spit for hours over a bed of glowing charcoal, until the skin is golden brown and crackling crisp.

Christmas season in Puerto Rico is a joyous song festival with festivities that last all through the night. On Christmas Eve, Nochebuena, people go to midnight mass and afterwards go to parties or have a party in their own home. The children are also part of these festivities, and they are put to bed when they get sleepy, not before. New Year's Eve is another all-night celebration but at home or in a house party. The mainland custom of going to a New Year's Eve celebration at a night club or ballroom has not as yet caught on in Puerto Rico. Christmas Day and New Year's Day are celebrated very much as in the States, by making home visits and extending greetings.

The culminating festivity of Three Kings' Day means another night of merriment and another day of family-get-togethers with much eating and drinking. The traditional eggnog in Puerto Rico which is drunk at all these festivities is called coquito. It is made like the eggnog in the States, except that coconut milk is added and Puerto Rican rum is used.

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Explores the concept that a holiday may be celebrated differently in other places.

Tells story of how children prepare for Three Kings' Day in Puerto Rico.

Compares Three Kings' Day with Christmas celebrations in New York City (Santa Claus, Christmas trees, etc.).

Arranges for children to dramatize Three Kings' Day. Helps them prepare box with grass and water, etc.

Arranges for children to prepare special Christmas dish such as arroz con dulce (rice pudding made with coconut milk).

Arranges for children to visit other classes to sing Puerto Rican carols.

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Points out to the children that, years ago, the santeros who carved the figures of the Three Kings, were illiterate, and since they never saw an illustration of a camel could not carve one. They therefore substituted horses since it was the only means of transportation they knew. Today santeros still carve the Three Kings mounted on horses. (See Figure 25.)



Figure 25. THE THREE KINGS

Woodcarvers made statues of the Three Kings and painted them with colors made from plant juices.

Plays and teaches one of the traditional aguinaldos (Christmas songs) about the Three Kings. (See Figure 26.)

Los Tres Santos Reyes

Fast "seis" rhythm

1. 2.

Los tres San - tos Re - yes, los tres y los
Now the Kings are com - ing, the great Kings - from



Figure 25. THE THREE KINGS

Woodcarvers made statues of the Three Kings and painted them with colors made from plant juices.

Plays and teaches one of the traditional aguinaldos (Christmas songs) about the Three Kings. (See Figure 26.)

Los Tres Santos Reyes

Fast "aels" rhythm

mf

1. 2.

mf

Los tres San - tos Re - yes, — los tres y — los
Now the Kings com - ing, — the great Kings — from

mf

tres, far, los tres San - tos Re - yes, — los
Now the Kings are com - ing, — the

tres y los tres. los sa - lu - da -
great Kings from far, From the O - rient

re - mos con di - vi - na fé, Los sa - lu - da -
rid - ing, they fol - low - a star, From the O - rient

re - mos con di - vi - na fé. 1. 2. sar. sar.
rid - ing, they fol - low - a star. star.

Los tres Santos Reyes,
los tres y los tres,
los tres Santos Reyes,
los tres y los tres,
los saludaremos
con divina fé,
los saludaremos
con divina fé.

2.
Los tres Santos Reyes
y los sé cantar;
los tres Santos Reyes
y los sé cantar,
Gaspar y Melchor
y el Rey Baltazar,
Gaspar y Melchor
y el Rey Baltazar.

Now the Kings are coming,
The great Kings from far,
Now the Kings are coming,
The great Kings from far,
From the Orient riding,
They follow a star,
From the Orient riding,
They follow a star.

3.
Now the Kings are coming,
The great Kings from far,
Now the Kings are coming,
The great Kings from far,
Gaspar and Melchor
And the King Baltazar,
Gaspar and Melchor
And the King Baltazar.

re - mos con di - vi - na fé, Los sa - lu - da -
 rid - ing, they fol - low - a star, From the O - rient

re - mos con di - vi - na fé. 1. 2. sar. sar.
 rid - ing, they fol - low - a star. star.

Los tres Santos Reyes,
 los tres y los tres,
 los tres Santos Reyes,
 los tres y los tres,
 los saludaremos
 con divina fé,
 los saludaremos
 con divina fé.

2.
 Los tres Santos Reyes
 y los sé cantar;
 los tres Santos Reyes
 y los sé cantar,
 Gaspar y Melchor
 y el Rey Baltazar,
 Gaspar y Melchor
 y el Rey Baltazar.

Now the Kings are coming,
 The great Kings from far,
 Now the Kings are coming,
 The great Kings from far,
 From the Orient riding,
 They follow a star,
 From the Orient riding,
 They follow a star.

2.
 Now the Kings are coming,
 The great Kings from far,
 Now the Kings are coming,
 The great Kings from far,
 Gaspar and Melchor
 And the King Baltazar,
 Gaspar and Melchor
 And the King Baltazar.

Courtesy of the Commonwealth of Puerto Rico

Figure 26.

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PEOPLE OF PUERTO RICO HONOR THEIR HEROES AND CELEBRATE SPECIAL DAYS

For Teacher Background

The following calendars list important Puerto Rican holidays. All are observed by special class activities or civic celebrations. Names of living persons may be added as their accomplishments are highlighted.

LEGAL HOLIDAYS IN PUERTO RICO
(No classes during school year)

<u>Month</u>	<u>Date</u>	<u>Person or Event</u>
January	1	New Year's Day
	6	(Epiphany)
	11	Eugenio Maria de Hostos
February	22	Washington's Birthday
March	11	Abolition of slavery in 1873
March or April	(Easter)	Holy Thursday and Good Friday
April	16	José de Diego
May	30	Memorial Day
July	17	Luis Muñoz Rivera
	25	Constitution (Commonwealth) Day
	27	Jose Celso Barbosa
September	23	Labor Day
		"Grito de Lares"
		Revolt against Spain in 1868
November	19	Discovery Day in 1493
December	25	Christmas Day*

OTHER HOLIDAYS

February	12	Lincoln's Birthday
	14	Valentine's Day
April	14	Pan American Day
May	20	Teachers' Recognition Day
	--	Mothers' Day
June	--	Fathers' Day
July	4	Independence Day (United States)
October	--	Columbus Day
	31	Halloween
November	--	Thanksgiving Day
	--	Arbor Day

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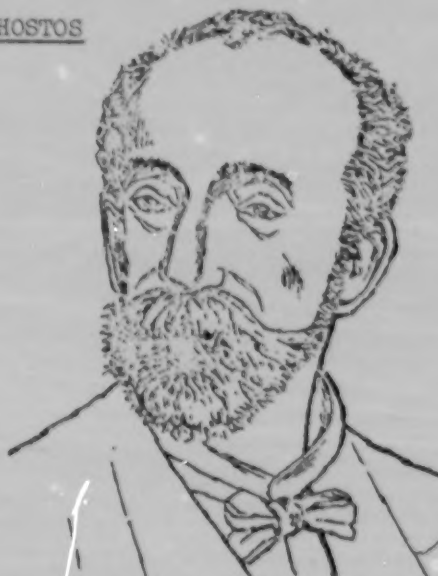
*Christmas vacation extends from December 22 to the day after Epiphany. School children only have two days off at Easter, Holy Thursday and Good Friday.

Three famous Puerto Ricans whose birthdays are celebrated as legal holidays are Eugenio Maria de Hostos, José de Diego and Luis Muñoz Rivera. Brief resumes of their lives follow.

EUGENIO MARIA DE HOSTOS

A great patriot, writer, publisher and educator, Eugenio Maria de Hostos was born in Rio Cañas, Mayaguez, on January 11, 1839.

After receiving his primary education in Mayaguez, he was sent to a private school in San Juan for his secondary education. When he was eighteen, his parents sent him to Spain to continue his education at the University of Bilbao. After graduation, de Hostos proceeded to the University of Madrid and obtained a law degree.

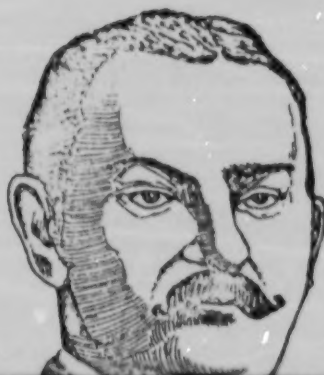


He returned to Puerto Rico and began to fight to obtain self-rule for the island. Because of his revolutionary ideas, he was persecuted and had to live most of his life away from the island.

He traveled throughout Latin America trying to rally support for the organization of a confederation of the Antilles and fought for the independence of Cuba as a first step to this goal. After Puerto Rico became an American possession, de Hostos visited President McKinley in 1899 on behalf of the Puerto Rican League of Patriots, which he had organized. He petitioned the President in an effort to obtain self-rule for Puerto Rico, but although the President listened sympathetically, nothing was achieved.

His first teaching position was in college in Caracas, Venezuela, later he taught in Chile and Santo Domingo. He founded teacher training schools in both Chile and Santo Domingo and was the architect of the educational system in Santo Domingo, where he spent the last years of his life. The Dominicans consider him one of their greatest heroes and, like Puerto Ricans, honor his birthday. He died in Santo Domingo on August 11, 1903, and is buried there.

LUIS MUNOZ RIVERA



Luis Muñoz Rivera was born in Barranquitas on July 17, 1859, and died in Santurce on November 15, 1916.

As a leader of the Autonomist Party during the latter part of the nineteenth century, he helped obtain the Charter of Autonomy from Spain, in 1897.

When Puerto Rico became a possession of the United States, Muñoz Rivera became the leader of the Union Party, and he was appointed Resident Commissioner in

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When Puerto Rico became a possession of the United States, Muñoz Rivera became the leader of the Union Party, and he was appointed Resident Commissioner in Washington in 1910. As Resident Commissioner, he was instrumental in drafting the Jones Act, which granted American citizenship to Puerto Ricans. Unfortunately, he died before the enactment of the law which occurred on March 2, 1917.

Muñoz Rivera distinguished himself as a poet, newspaperman, and politician. His pen was his sword. He founded two newspapers in Puerto Rico, El Liberal and El Diario de Puerto Rico. In 1901, he founded the

first English-Language Puerto Rican newspaper, printed in New York, The Puerto Rican Herald. These newspapers served as a means of propaganda for his political beliefs.

To commemorate his birthday on July 17, Barranquitas holds a week-long celebration, with music recitals, recitations of his most famous poems, parades, and other festivities.

PS 83M is named in his honor.

JOSE DE DIEGO

José de Diego was born in Aguadilla, Puerto Rico, on April 16, 1857, and died in New York City on July 16, 1918. He was a famous poet, lawyer, and newspaperman, and an eloquent orator.

Together with Luis Muñoz Rivera, he was one of the outstanding leaders of the Autonomist Movement of the nineteenth century. His whole life was dedicated to the ideal of independence for Puerto Rico.

After Puerto Rico became an American possession, he became the first president of the Puerto Rican House of Representatives (1907-1917). He campaigned for autonomy and led those House delegates requesting autonomy for the island instead of acceptance of the Jones Act of 1917 which granted American citizenship to Puerto Ricans.

His poetry reflects his deep love for his country and poems, "Sor Ana," "Jovilles," "Cantos de Rebeldía," "Cantos de Pitirres," "Pomarrosas," all deal with patriotic themes. One of the most famous poems, however, is a romantic poem, an elegy dedicated to the woman he loved, entitled "A Laura."

In accordance with his wishes, a Puerto Rican flag flies over his grave 24 hours a day.

PS 84K is named in his honor.



Uses study prints, such as "Distinguished Puerto Ricans" and "Puerto Ricans of Today" (New York: Urban Media Materials, 1971) for discussion and display.

Discusses a famous Puerto Rican person on his birthday. Emphasizes the reason for his fame.

Plans a trip to one of the following schools on the birthday of the famous man for whom the school was named, on Puerto Rico Discovery Day, or on Pan American Day if the school has a special program.

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PS 83M
Luis Muñoz Rivera School
219 East 109 Street
New York, New York 10029
831-2588

PS 84K
Jose de Diego School
250 Berry Street
Brooklyn, New York 11222
384-8063

IS 318K
Eugenio Maria de Hostos School
101 Walton Street
Brooklyn, New York 11206
782-0589

Plans a trip to a museum, such as the following:

MUSE, the Bedford Lincoln Neighborhood Museum, 1530 Bedford Avenue, Brooklyn, N.Y. 11238 (774-2900). Appointments for class visits should be made through the Education Office. Museum personnel will try to tailor their program to the special interests of the class.

Museo del Barrio, 206 East 116 Street, New York, N.Y. 10029 (348-0777). The museum will arrange a special tour to emphasize a particular activity.

Museum of Natural History, 81 Street and Central Park West, New York, N.Y. 10023 (873-7320). Call for reservations between 9:30 A.M. and 4:30 P.M. The museum also provides special programs for assemblies or other large groups. Reservations must be made at least three weeks in advance. Of special interest is a program entitled, "Explore the Caribbean." For information, telephone Mrs. Rios at 873-1300, ext. 348, on Mondays between 3:00 and 4:00 P.M.

For Teacher Background

The Tainos used musical instruments that are still being used. Among these instruments are the guiro, the maraca, and the claves.

The guiro is made by carving ridges on the shell of a plant of the cucumber family. After the fruit has dried, it is hollowed out and an opening is made on the bottom. The player puts his fingers into this opening to hold the instrument. With the other hand, the player scrapes the ridges with a forklike handle. The Tainos used a bone handle. The guiro makes a rhythmic rasping sound that keeps time with the music.

The maraca is made from the dried, hollowed-out fruit or gourd of the higuera (calabash tree). These gourds are usually round and small. After taking out the pulp through two holes bored on the surface, the gourd is allowed to dry. Small pebbles are placed inside the dried gourd and a handle is attached to the gourd. The maraca is shaken rhythmically to the beat of the music.

The claves or palillos are a pair of round wooden sticks. The wood is specially chosen and is treated and cut so that it makes a fixed pitched sound when two pieces are struck together. Claves also keep rhythm with the beat of the music.

Chooses a recording, such as This Is Rhythm (Folkways) to introduce the sounds of instruments used in a Puerto Rican rhythm band.

Teaches children the names of instruments used in Puerto Rico rhythm bands. (See Figure 27.)

Shows Part II of the filmstrip Puerto Rico and the Puerto Ricans (Urban Media Material, which shows musicians playing instruments.

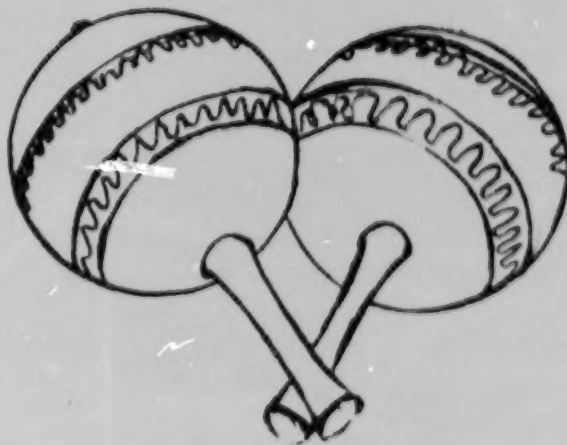
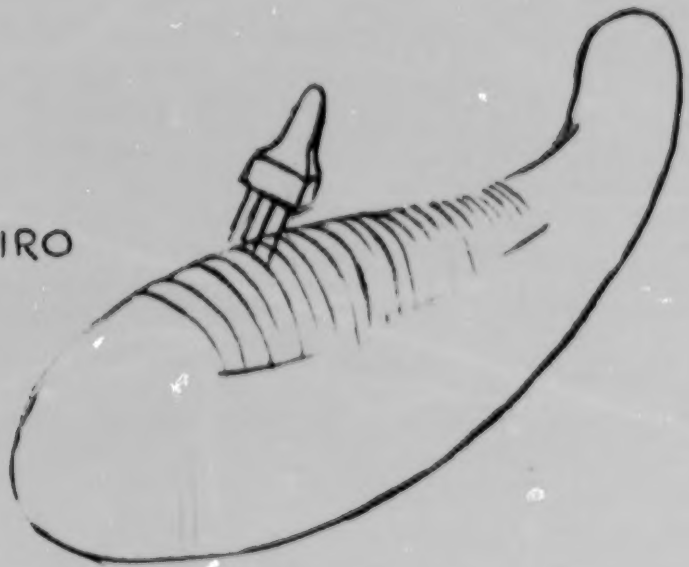
Arranges for children to make simple rhythm instruments: guitar, maracas, etc. (See page 14.)



CLAVES



GUIRO



MARACAS

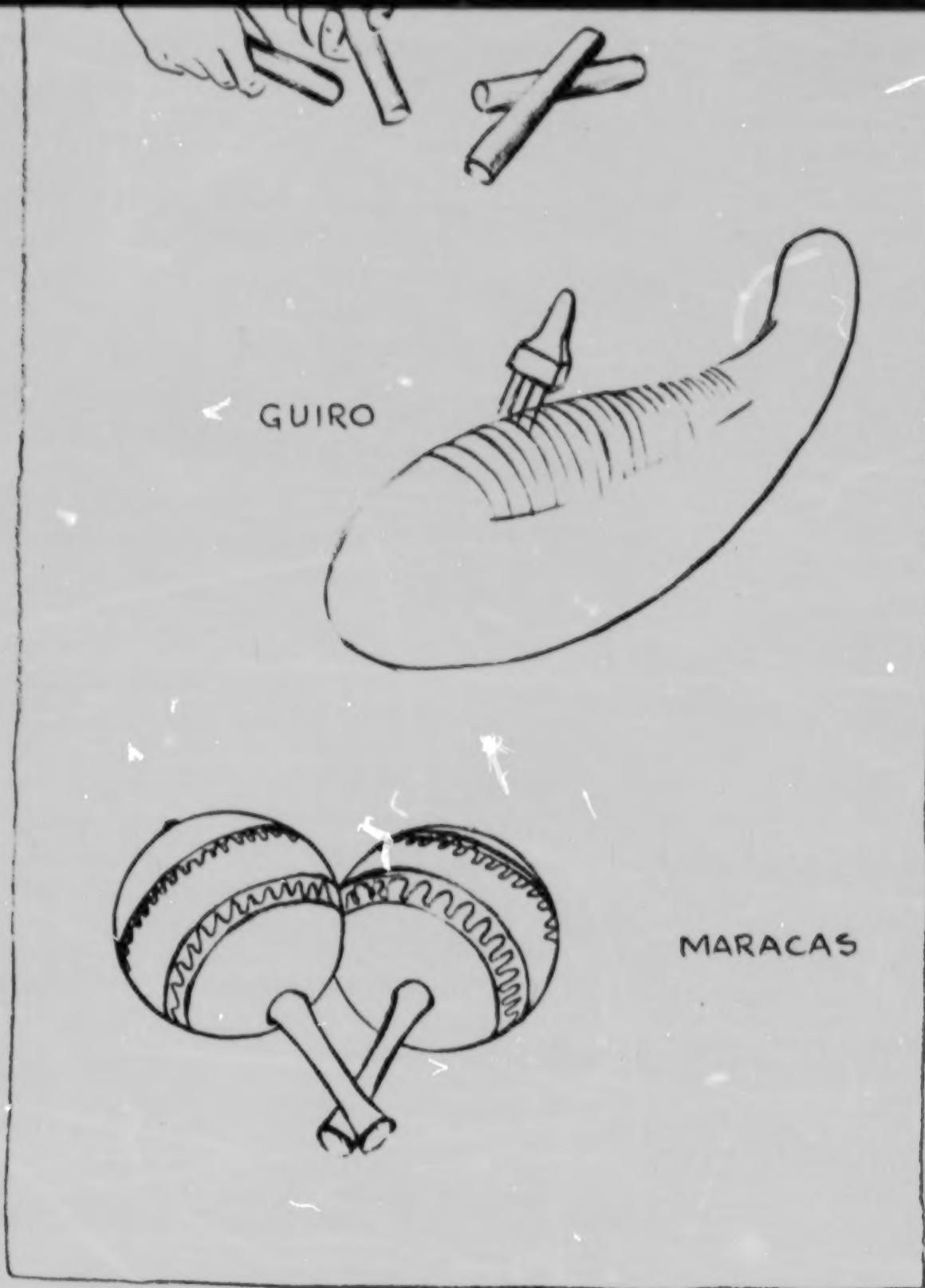


Figure 27.

SUGGESTED LEARNING ACTIVITIES

GRADE TWO

THEME A: HOW PEOPLE LIVE IN AND AROUND NEW YORK CITY
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THERE ARE NEIGHBORHOODS IN NEW YORK CITY WHICH ARE PREDOMINANTLY PUERTO RICAN

For Teacher Background

East Harlem comprises the area north of 96 Street to 130 Street and east from Fifth Avenue to the East River. It is part of the larger area called Harlem. Before the Dutch came and named it Nieuw Haarlem, the Indians who lived there called it Muscoota, which meant "flat place." When the English defeated the Dutch, they changed the name to New Harlem and, finally, through the years, it became shortened to Harlem.

After World War II, East Harlem became distinct from the rest of Harlem because of the great influx of Puerto Ricans into the area. The Puerto Ricans promptly named their new home El Barrio, Spanish for "the neighborhood." They came to this area because there was an established colony of Latin Americans and Puerto Ricans living there since World War I.

Historically, three waves of immigrants have lived in this area. First came the Germans, who moved from the Lower East Side in the 1880s when they were displaced on the East Side by Jewish and Italian immigrants who were pouring into New York City at that time. At the beginning of this century, the Jews and Italians also began to move up to Harlem. After World War I, when the Lexington Avenue subway line opened, the Germans and Jews followed it into the Bronx. Most of the Italians remained. At the same time, Puerto Ricans and other Latin Americans who had started to come to New York City took the place of the Germans and Jews.

The present population of East Harlem is approximately 185,000, and it is about equally divided between Latin Americans, blacks and whites. Most of the blacks in the area are of West Indian or other Caribbean origin.

The white group is of Italian origin. The center of the Italian neighborhood is near 116 Street and First Avenue.

The Puerto Ricans make up the large majority of the Latin American group. This group also includes Cubans, Dominicans, and South Americans. The center of their neighborhood is around 110 Street and Lexington Avenue.

In the last twenty years New York City Housing Authority has undertaken a vast program of housing construction in East Harlem. There are miles and miles of projects, but, when one takes into consideration that many of the remaining houses are nearly 100 years old, it is a foregone conclusion that these must all be replaced. However, the Puerto Ricans who still live in the slum dwellings in El Barrio are reluctant to be relocated, even for a short while, because they feel they cannot part again from still another homeland.

Helps the children appreciate some of the unique features of East Harlem or El Barrio, as the Puerto Ricans call it by telling about the community.

Shows the film, "Jerry Lives in Harlem" (Warren Schloat, 1968), that por-

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Shows the film, "Jerry Lives in Harlem" (Warren Schloat, 1968), that portrays La Marqueta which services the East Harlem community.

Plans with the class the aims to be accomplished and procedures to be followed during the trip. Asks questions to encourage discussion of what will be seen and what new experiences will be gained.

Plans a trip to La Marqueta or to a local market which sells tropical products. La Marqueta is located on Park Avenue from 111 Street to 116 Street. Invites a Spanish-speaking parent or paraprofessional to accompany class on trip.

Selects several foods to look for. Decides to purchase those foods most readily eaten or easily prepared in the classroom.

Urges children to listen to the people as they shop in La Marqueta and to look at what they purchase.

Asks children to observe similarities and differences between La Marqueta and the markets they may visit with their parents.

Encourages the children to recall what was seen and learned. Records experiences by developing a chart of trip.

Encourages dramatic play and creativity by having children reenact parts of the trip, draw and paint scenes from the market, make dioramas, build stores and markets, fashion puppets, and mold clay fruit and vegetables.

Provides new experiences with foods by preparing dishes using foods purchased in La Marqueta. Invites a Spanish-speaking parent or paraprofessional to help with the cooking. The following two recipes may be used:

Fried Ripe Plantain

2 ripe plantains
cooking oil
granulated sugar

Peel the plantains and cut them into lengthwise slices. Fry the plantain slice in hot oil until golden brown. Place slices on a paper towel to soak up excess oil; then coat with sugar. Serve while still warm.

Fried Green Plantain (Tostones)

2 green plantains
cooking oil
salt

Peel the plantains and cut them in round slices. Fry the plantain lightly on both sides. Remove from oil and place slices on a paper towel. Fold paper towel over slice and lightly pound slice with palm of hand. Place the slices back in the oil and fry until golden brown. Place on a paper towel to soak up excess oil, then add salt lightly. Serve while still warm.

Has children copy recipes on separate sheets of paper and make covers with illustrations for their "recipe book."

Plans to visit a public library. The Aguilar Branch Library, 174 East 110 Street (534-2930), has many books about Puerto Rico.

Has librarian set aside books and photographs of Puerto Rican families and let children browse through them.

Arranges to have class hear a Puerto Rican folk story read to them by the librarian.

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Arranges to have class hear a Puerto Rican folk story read to them by the librarian.

Arranges to have children see a film or filmstrip about Puerto Ricans.

Visits museums in El Barrio such as the Museum of the City of New York, Fifth Avenue and 104 Street (LE 4-1672), and the Museo del Barrio, 206 East 116 Street (348-0777). (Call in advance so that the Education Department can plan a tour that will emphasize a particular classroom activity.

LEADERS AND LAWS IN NEW YORK CITY AFFECTING PUERTO RICANS

Helps children understand how people work together to change laws which they feel are unjust. Explains to children that until 1965 Puerto Ricans could not vote in New York City unless they passed an English literacy test.

Why was this unfair to Puerto Ricans?

Puerto Ricans are United States citizens and pay taxes. Since they could not vote, this was another case of "taxation without representation" since if they could not vote for the people they wanted to represent them in government, they had no one they could appeal to for help with their problems.

In 1965, Puerto Ricans petitioned for the abolishment of the English Literacy Test requirement. The Federal Government, attentive to this petition, amended the law. This was done by the Federal Voting Rights Act of 1965.

The amendment changed the voting requirement by stating that anyone who had attended school outside the United States, but under the American Flag, and who had at least six years of schooling, could vote without taking a literacy test. If they did not have proof of this schooling, they could sign an affidavit and would be eligible.

In 1970, this law was amended further to the effect that proof of literacy is no longer required in order to be eligible to vote.

Has children answer the following questions:

1. ¿Cómo te llamas?
2. ¿Dónde vives?
3. ¿Cuántos años tienes?
4. ¿Cuál es la fecha de hoy?

What problems did you have with these questions? Repeats the questions in English.

1. What is your name?
2. Where do you live?
3. How old are you?
4. What is today's date?

How do you think Puerto Ricans in New York City felt about the test when it was given in English?

What can people do to change situations and laws that are not fair to all?

Discusses some ways in which people express their opinions. Shares with the children pictures which illustrate different methods of protest and discusses the positive and negative aspects of each.

Elicits and discusses the meanings of the following methods of protest.

sit-in	boycott	picketing
write-in	march	riot

Introduces the children to positive means of protest, such as the use of ballots and petitions.

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Introduces the children to positive means of protest, such as the use of ballots and petitions.

Explores the use of art as a way of expressing feelings.

Elicits different methods of expressing feelings, such as: tell about feelings, sing about feelings, draw pictures, make a statue, make a mobile, a collage, etc.

Provides materials (e.g., crayons, clay, paint, etc.) and suggests to children that they use them to express how they felt about something that happened to them.

Have children look through magazines and cut out pictures and cartoons that express the artist's feelings about something.

"En Mi Viejo San Juan" by Noel Estrada. (Sung by Gilberto Monroig, the Puerto Rican singer, on the record Canciones del Ayer. Borinquen label #1170.)

The song tells how sad and lonely the singer felt when he had to leave his island and his home in Old San Juan. He recalls the joys of childhood and young manhood with nostalgia. Destiny and conditions forced him to leave his island but his heart remained in Old San Juan. He poetically calls the island a "goddess of the sea" and "queen of palms." He says he is leaving but that he will return one day to find his love and dream again in Old San Juan.

But as time went on, destiny overlooked his deep longing and he could not return to the San Juan that he loved, that endearing small piece of his homeland. His hair has whitened and his life is nearly ended. He feels death is calling him and he does not want to die away from his beloved Puerto Rico.

Helps the class create a short poem or song which expresses their feelings about a shared experience.

Keats, Ezra and Cherr. My Dog Is Lost. New York: Thomas Y. Crowell, 1959.

Juanito was very unhappy. Having just arrived from Puerto Rico, he has no friends, spoke only Spanish, and worst of all, his dog who who also didn't understand English was lost. He sets out to find his dog and meets with sympathy and aid from the children of various ethnic backgrounds. They scour the busy streets with him until the dog is found.

This book is available in both English and Spanish.

Also available is an excellent 10-minute color film narrated by Harry Belafonte. (My Dog Is Lost, Reading Incentive Film Series, McGraw-Hill Films; sale, \$135, rental \$10.)

Reads My Dog Is Lost to class to show children how lonely it feels when one comes to a strange country and does not speak the language.

PUERTO RICANS DO MANY NECESSARY JOBS IN NEW YORK CITY

For Teacher Background

Puerto Ricans who came to the city just after World War II found early employment in unskilled, low-paying jobs. The women found immediate work as operators in the garment industry; the men found jobs as hotel, restaurant, and factory workers. Thus, the Puerto Ricans were concentrated in unskilled and semi-skilled jobs.

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PUERTO RICANS DO MANY NECESSARY JOBS IN NEW YORK CITY

For Teacher Background

Puerto Ricans who came to the city just after World War II found early employment in unskilled, low-paying jobs. The women found immediate work as operators in the garment industry; the men found jobs as hotel, restaurant, and factory workers. Thus, the Puerto Ricans were concentrated in unskilled and semi-skilled jobs.

Because they did not speak English, Puerto Ricans were at a disadvantage in securing even these lower-level jobs. However, as the workers learned English and the younger generation came out of schools, Puerto Ricans were able to branch out into every field of endeavor.

They are duly represented as administrators, teachers, policemen, firemen, sanitation workers, postmen, nurses, and social workers. There are quite a few Puerto Ricans who have achieved fame in the sports field; other Puerto Ricans are prominent in the performing arts. The number of Puerto Ricans who own their own business is growing every year as is the number who enter the professions - education, law, medicine.

Has demonstrations of some type of work and has worker explain process involved. For example, a garment worker could demonstrate how she cuts cloth to make dresses for the dolls in housekeeping corner. She could also show how she threads the needle and operates machine or stitches by hand. Perhaps the worker could show children how to make a simple embroidery stitch.

Invites a Puerto Rican civil servant, in uniform, to visit class and describe the job he does.

Prepares children beforehand so that they will know what questions to ask during interview.

Plans a class visit to an office or business operated by a Puerto Rican, e.g., doctor, lawyer, dentist, real estate broker, or travel agent.

Has children tape record the interview for use in follow up classroom discussion.

Encourages class discussion on "What I Want to Be When I Grow Up."

Has children express their job preferences using paints, crayon or clay.

Makes available all necessary materials and plans to be available for individual conferences with the children as they work on their project.

Prepares classroom display of children's work and labels it with title chosen by class.

Shows work to parents on special conference days or has parents visit class after project is completed.

Encourages role-playing of various occupations and suggest that the entire class, a small group, or individual children make up a dramatization of different jobs.

Has children see Puerto Rico and the Puerto Ricans (Urban Media Materials) a filmstrip which shows the different kinds of jobs Puerto Ricans do in New York City.

THEME B: HOW PEOPLE LIVE IN OTHER CITIES OF THE UNITED STATES

LIVING AND WORKING IN THE THREE MAIN CITIES OF PUERTO RICOFor Teacher BackgroundSan Juan

San Juan was founded when the original Spanish settlement at Caparra (which had been founded by Juan Ponce de Leon, the island's first governor) was moved in 1521. Old San Juan still comprises the original area; seven square blocks. This whole area was once completely enclosed by fortifications and city walls. The fortifications, such as La Fortaleza (the Governor's Mansion), Fort El Morro, and Fort San Cristobal still remain. (See Figures 28 to 34.)

Begun in 1631, the construction of the city wall took 150 years to complete. In the early 1600s three gates were opened; San Juan, San Justo, and Santiago. Each gate had above it a niche containing a figurine or painting of the patron saint of the gate. The Santiago gate, where the Plaza de Colon now stands, was protected by a moat and drawbridge. This gate and a section of the wall were demolished in the 1890s to help ease the flow of increasing traffic in the developing commercial city.

The streets of Old San Juan are paved with metallic, blue-colored bricks, which were cast from the residue of iron furnaces in Spain and brought to the island as ballast in ships' holds.

For about 400 years Old San Juan was a fine residential city. The Spanish-style homes were built of bricks covered with a mixture of lime and sand. Their Spanish characteristics included a long balcony, wide entrance hall, interior patios, and an impressive stairway. Many of these buildings fell into disrepair at the beginning of this century when the wealthy owners moved to the Condado Beach and Miramar sections. They then became slum housing for the poor people.

However, when the Institute of Puerto Rican Culture was created in 1955, it was charged with the conservation and preservation of the city's architectural heritage. There are at least 100 houses that have been completely restored, many more are partially restored or in the beginning stages of restoration. Old San Juan has again become a fashionable place to live and, of course, is a great tourist attraction.

The municipality of San Juan, the capital, includes Rio Piedras and has a population of over 454,000 people. It is the center of governmental, financial and industrial activity in the island. It is like any other big, busy city in the world, except that its skyscrapers are framed in palm trees, a blue, blue ocean, and beautiful tropical foliage.

Ponce

Officially founded in 1692, Ponce, Puerto Rico's second largest city, has a population of about 150,000. It takes its name from Juan Ponce de Leon, Puerto Rico's first governor. Ponce is located 76 miles southwest of San Juan and is situated in the vast sugarcane-growing area of the southern

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In the center of the city are two plazas which form a great square (see Figure 35). Here is situated a famous landmark, the "Parque de Bombas" (firehouse), a fantastic structure which resembles a Chinese temple and is painted red, black, green, and yellow. This structure was originally built as a kiosk for a fair in 1893, when Puerto Rico celebrated 400 years of discovery.



Figure 28.

OLD SAN JUAN

- 1 San Juan bus
- 2 Cathedral and National Park
- 3 Plaza
- 4 Plaza, with Museum
- 5 Plaza, with Museum
- 6 Plaza, with Museum
- 7 Plaza, with Museum
- 8 Plaza, with Museum
- 9 Plaza, with Museum
- 10 Plaza, with Museum
- 11 Plaza, with Museum
- 12 Plaza, with Museum
- 13 Plaza, with Museum
- 14 Plaza, with Museum
- 15 Plaza, with Museum
- 16 Plaza, with Museum
- 17 Plaza, with Museum
- 18 Plaza, with Museum
- 19 Plaza, with Museum
- 20 Plaza, with Museum
- 21 Plaza, with Museum
- 22 Plaza, with Museum
- 23 Plaza, with Museum
- 24 Plaza, with Museum
- 25 Plaza, with Museum

- 19 Entrance, Fort El Morro
- 20 San Juan Cemetery
- 21 Fort El Morro
- 22 Casa Blanca (closed for restoration)
- 23 San Juan Gate
- 24 La Princesa Jail
- 25 Arsenal (closed for restoration)



Figure 29. STATUE OF JUAN PONCE DE LEON IN FRONT OF SAN JOSE CHURCH

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Figure 30. BALCONY OVERLOOKING SAN JUAN CATHEDRAL,
BURIAL SITE OF PONCE DE LEON

0.82

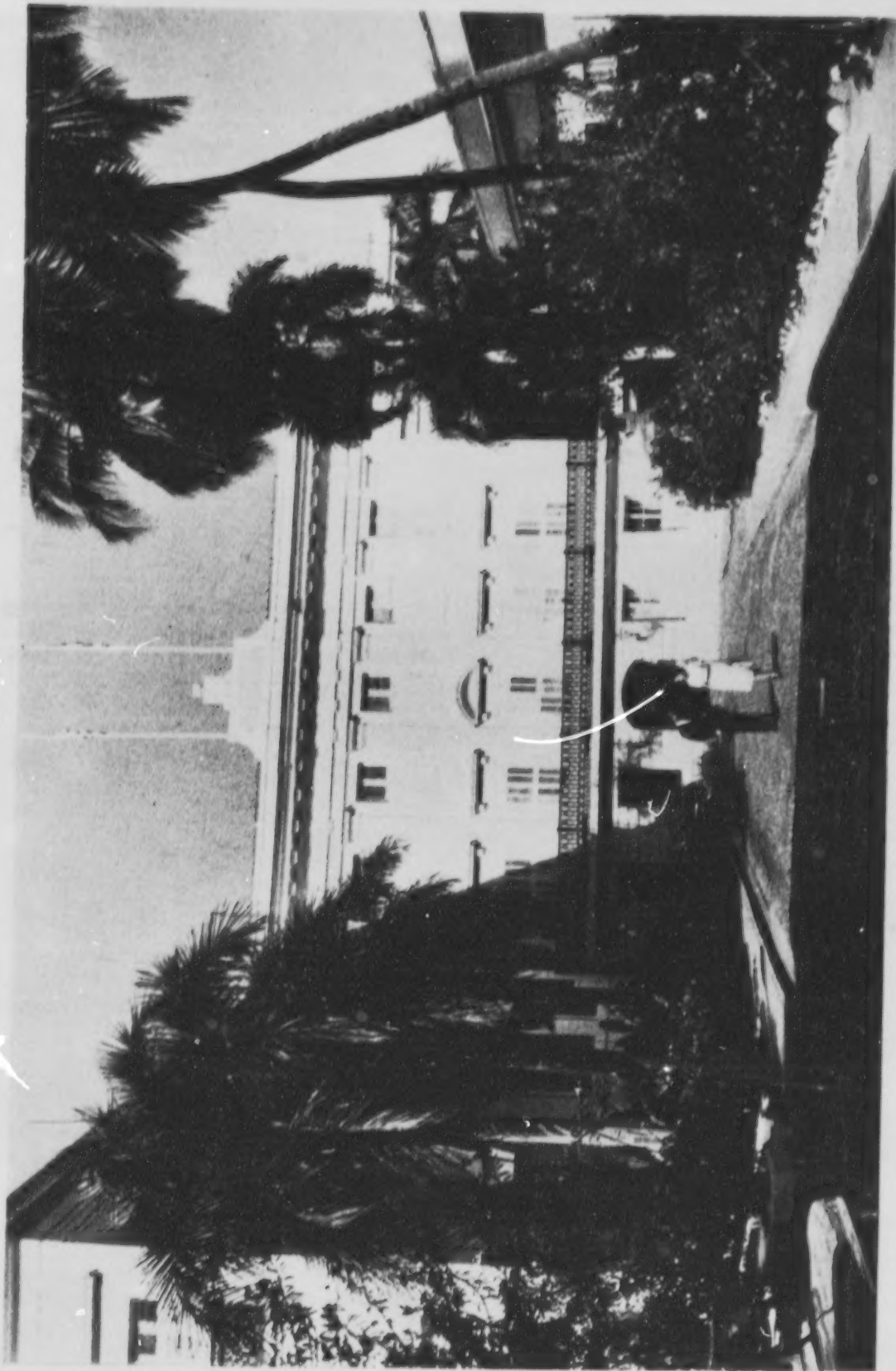


Figure 31. LA FORTALEZA, NOW USED AS THE GOVERNOR'S MANSION

P. 813

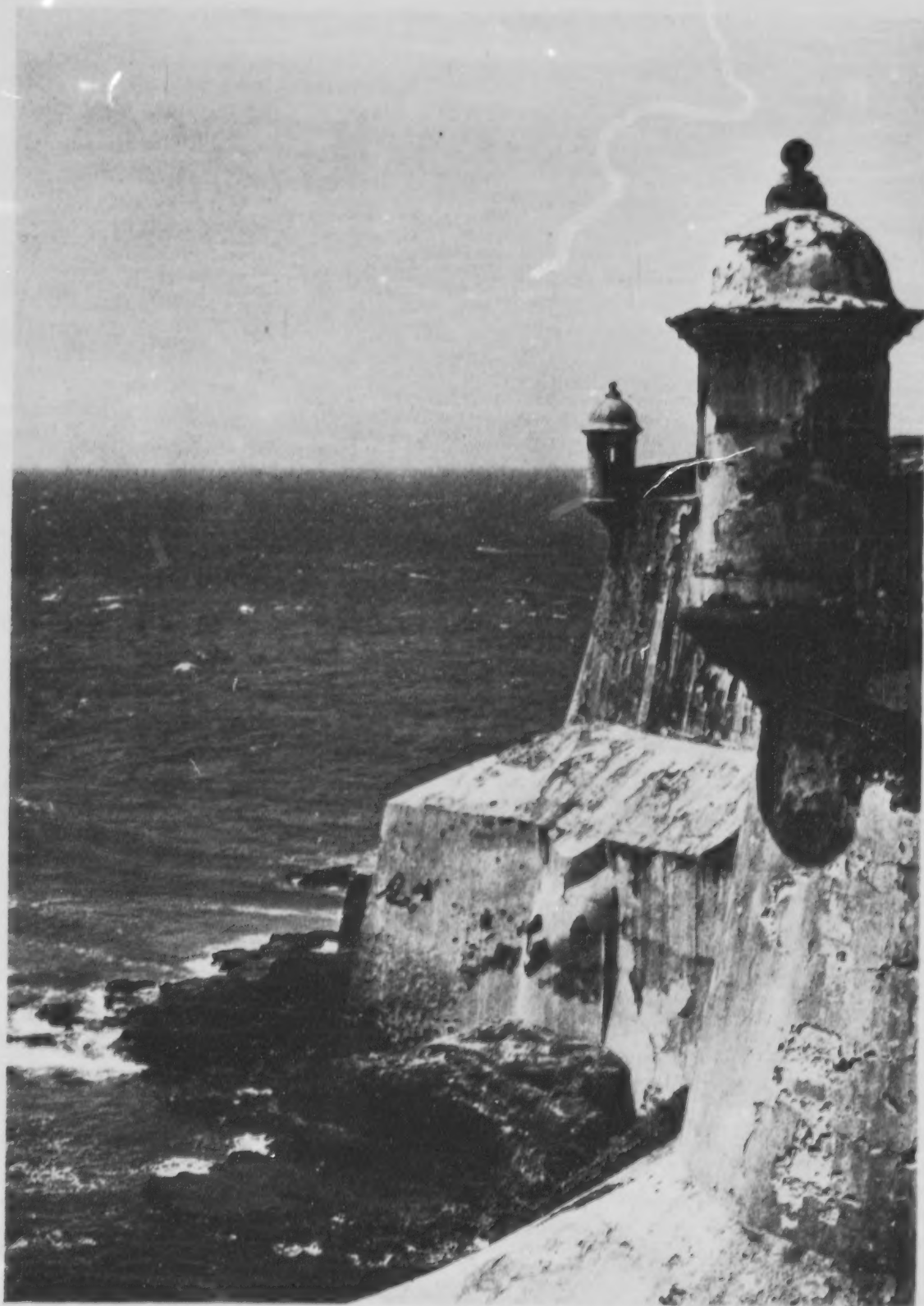


Figure 32. FORT SAN CRISTOBAL

P. 84

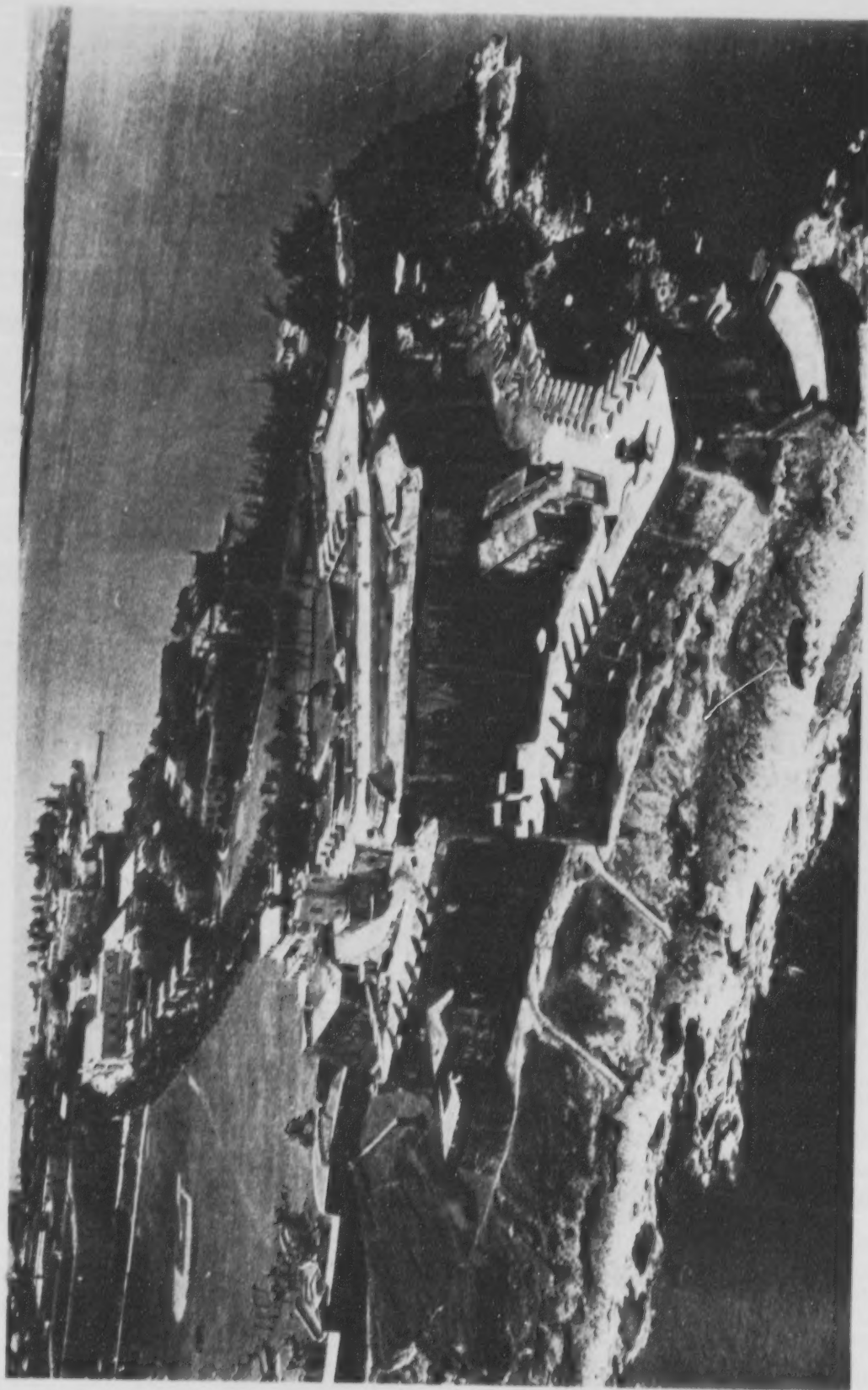


Figure 33. AERIAL VIEW OF EL MORRO FORTRESS

P. 85



Figure 34. RESTORED BUILDINGS IN OLD SAN JUAN •

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Another landmark of Ponce is the Ponce Museum of Art (see Figure 36). This was designed by the great American architect, Edward Durell Stone, and was opened to the public in December 1965. This museum was donated to the city by Luis A. Ferre, who is now governor of Puerto Rico. Housed in it is one of the most representative collections of Western art in Latin America. The original Ferre collection has recently been expanded with paintings donated by the Samuel S. Kress Foundation. The collection now includes works by such masters as Gainsborough, Murillo, Van Dyke, Rivera, and Velazquez, as well as contemporary Puerto Rican artists such as, Tufiño, Cajiga, Irizarry, Acevedo, Homar, Baez.

Though Ponce is a bustling port and industrial city, it has not lost its old Spanish-colonial flavor (see Figure 37).

Mayaguez

Mayaguez, the third largest city of Puerto Rico, is located on the west coast. It was founded in 1760 and was given the title of "city" on July 10, 1877. Since then, it has been the most important city on the west coast. The name is based on the Taino Indian name for the settlement, Mayaguey, which means "Place of Big Waters." It is situated on the Yaguez River.

Mayaguez is an important port and is the center of shipping and commerce in the western part of the island. While the busy main streets of Mayaguez give visible proof that it is a thriving, modern city, the narrow side streets and quiet residential neighborhoods retain the mellow old-world charm of old colonial Puerto Rico.

Some historians maintain that Columbus, on his second voyage, landed at the site of present-day Mayaguez, and a bronze statue of the great discoverer stands in the main plaza today. (See Figure 38.)

The College of Agriculture and Engineering of the University of Puerto Rico is located here. At the Experimental Station, adjacent to its campus, there are many interesting varieties of palms and other exotic trees such as camphor, nutmeg, earpod, sausage, and candle trees.

The Nuclear Center of the University, also located here, is a favorite tourist attraction.

Mayaguez has a present population of nearly 100,000 people and is in one of the fastest growing areas in Puerto Rico. Major industries in its varied industrial complex are textiles and canneries. The city's climate seems a little cooler than San Juan's because, from April to November, afternoon showers cool the air.

Tells the children the old folk tale, "The Devil's Sentry Box," which is about Fort San Cristobal (see Figure 32) in the Old Walled City of San Juan.

THE DEVIL'S SENTRY BOX

Dina was a bewitching half-breed, a natural flower of exciting fragrance, a graceful maiden of lively eyes and black hair. She was the daughter of a Spanish foreman of the Royal Hacienda and his pure-blooded Indian wife.

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She was eighteen years old and had never been permitted to walk the streets alone. Her sole entertainment was restricted to hearing mass at the San Francisco church together with her aunt, under whose tutelage she had lived since her mother's death.

Dina derived her greatest joy from watching the Spanish regiment stationed in San Juan march past her house on Sundays, on their way to church. Those tall, handsome men in uniform attracted the marriageable maiden's attention. She would immediately shut the blinds and withdraw from the window when she heard her aunt coming.

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Figure 35. PRESCHOOL CHILDREN IN ART CLASS ON PONCE'S MAIN PLAZA

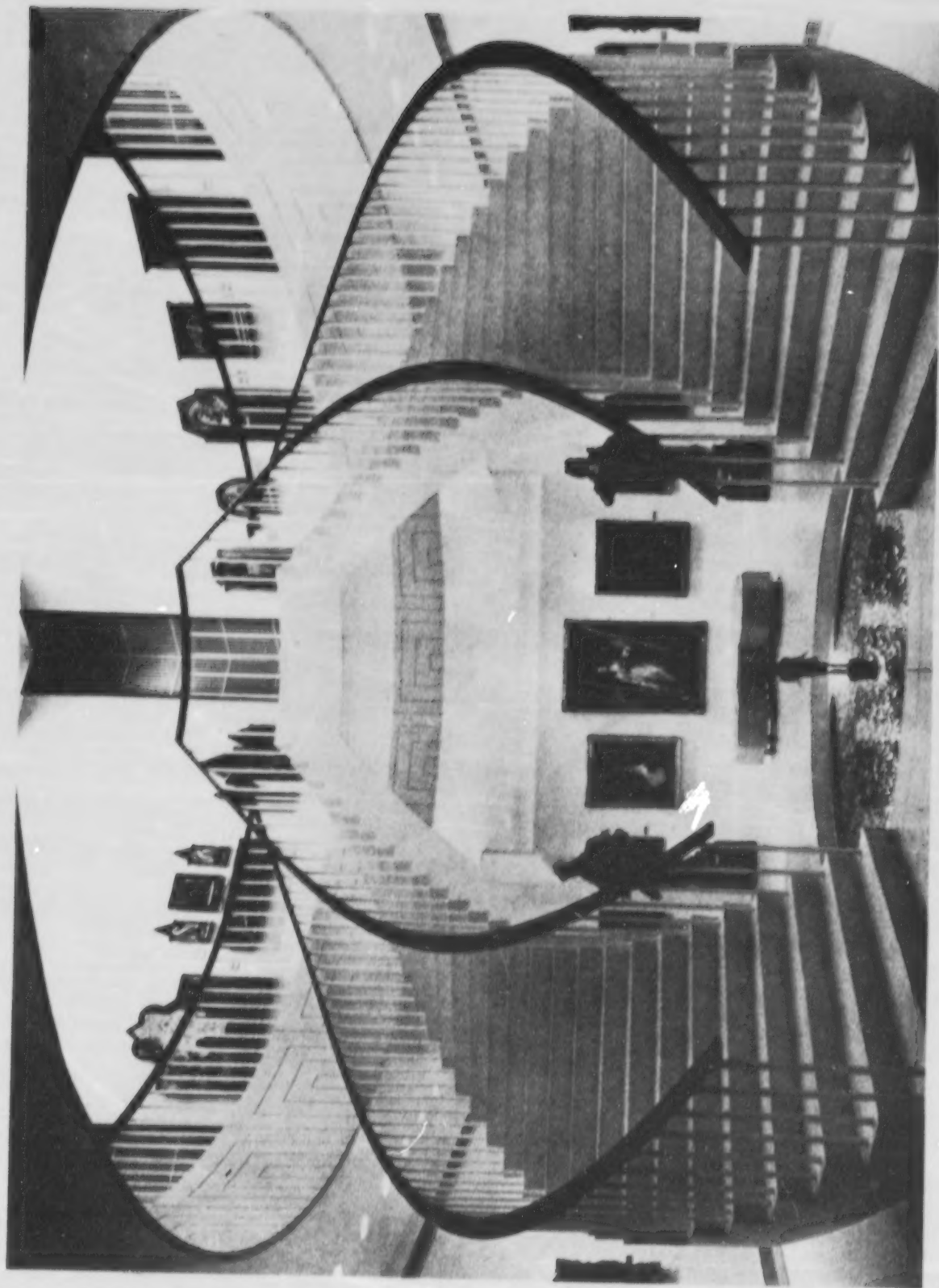


Figure 36. INTERIOR OF PONCE'S MUSEO DE ARTE



Figure 37. GRILLWORK REFLECTS SPANISH INFLUENCE

P. 90

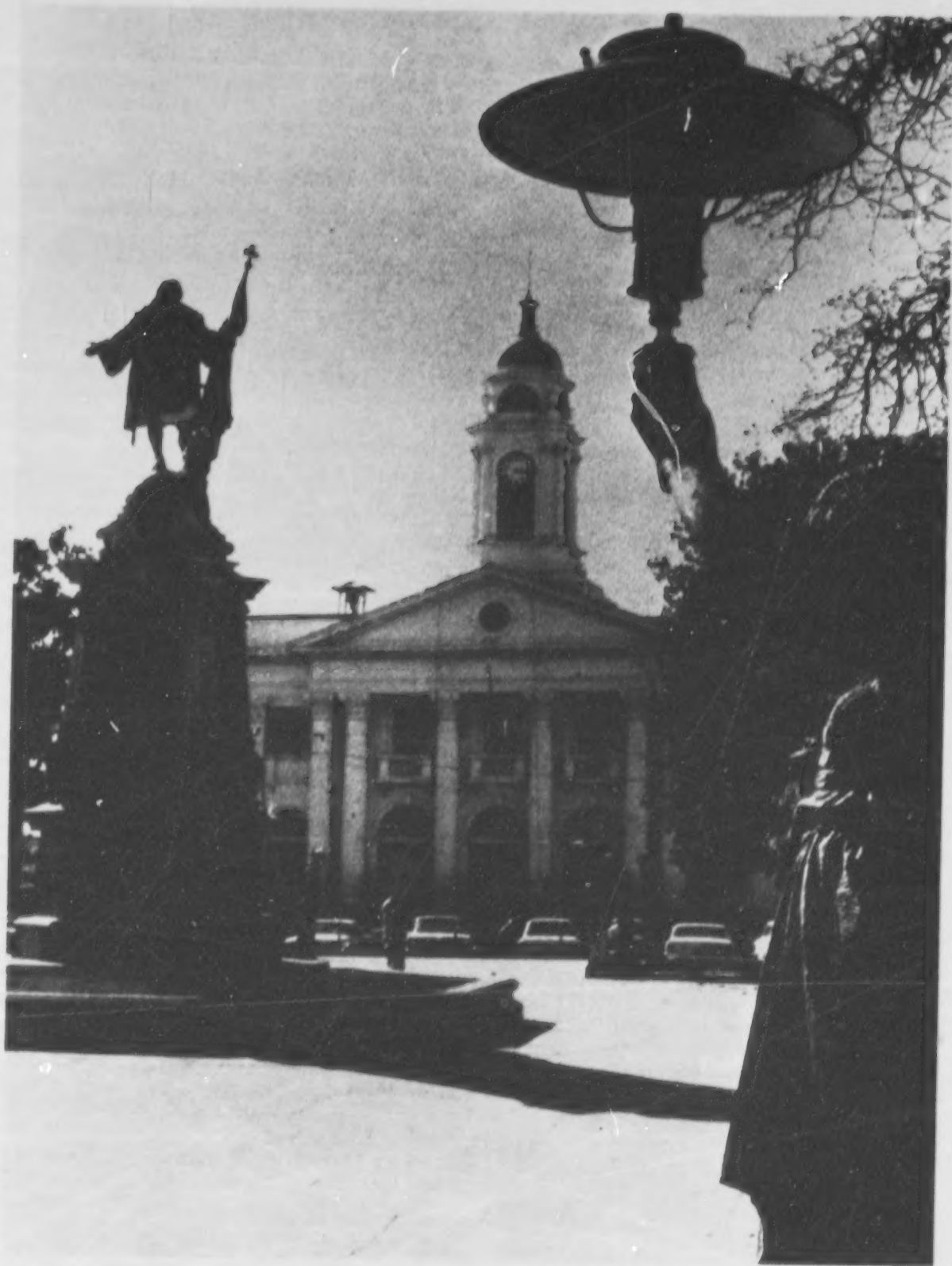


Figure 38. STATUE OF COLUMBUS IN MAYAQUEZ

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Dina's aunt fell ill. The doctor's prescription consisted of daily airings. She came to know almost all the angles and arches of the historical Castillo de San Cristobal. As a result of these walks, the soldiers got a closer view of Dina's beauty. They soon began to vex her bashful ears with their compliments.

She finally came across a pair of eyes that found their way deep into her heart. She visualized them in her dreams. They belonged to an Andalusian soldier called Sanchez. He could play the guitar with great feeling and write affectionate ballads. The soldier chose the plaza in front of Dina's house as his rehearsal site. She was falling desperately in love with Sanchez, who intentionally aimed his songs at her:

Fair one, beloved measure
of my fancy's revelry
Dina is the greatest treasure
ever offered unto me.

The love-sick maiden tried to sleep, but in vain. The guitar continued its lament, filtering slowly into the soul of the enamoured girl.

In the Castillo de San Cristobal (a massive stone wall surrounding the section presently known as Old San Juan) there is a famous sentry box. It is situated on the side opposite the plaza, facing North, and seems to be probing right into the sea. It provides a strategic point from which to view the entire coast. It was Sanchez' assignment to guard this post. That same night Dina felt an irresistible urge to talk with him. She had not been able to see him all day. Nor had he relieved her suffering by playing the guitar at the usual place and time.

The girl waited until her aunt was fast asleep. Her aunt's rhythmic snores provided the awaited signal. She slipped out of the front door and sneaked behind the walls of the city to the sentry box, which loomed darkly against the misty background of the coast. Sanchez was faithfully guarding his post. Dina advanced secretly, wrapped in the protective shadows of the walls, toward her beloved.

"Sanchez!" He immediately recognized the maiden's loving sigh. His heart beat violently. Leaving his rifle behind, he hastened into Dina's arms. A tenuous ray of fading moonlight fell upon the lovers in silvery threads.

Next day, upon relieving the soldiers from their posts, the patrol guard reported a sentinel missing. He had deserted, leaving his rifle at his post. It was not the first case of a mysterious disappearance occurring at this site. Superstitious and credulous neighbors affirmed that Satan had cast a spell on the soldier. But still others, more cunning than the rest, considered it a startling coincidence that Dina had also disappeared from her house on the same night. They believed the loving couple had found refuge at the mountainous Sierra de Luquillo, where they had built their love nest together.

Ever since that day, the site has held the name of The Devil's Sentry Box. The neighborhood remained firm in its conviction that Satan had intervened in the disappearance of Sanchez the guitarist.

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Ever since that day, the site has held the name of The Devil's Sentry Box. The neighborhood remained firm in its conviction that Satan had intervened in the disappearance of Sanchez the guitarist. And his desertion was never officially linked with Dina's disappearance.

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Helps children realize that cities have similar characteristics and, that even on a small island such as Puerto Rico, these cities have unique characteristics because of their location and development. Shows the pictures of the different cities to the class.

What do all cities have in common?

Why do so many people live in these cities?

What are some of the problems of life in cities?

What services are necessary in all cities?

Why is it difficult to distinguish between cities in different parts of the world?

How do people in cities get their food?

What do people in cities do for amusement?

Can people in Puerto Rico enjoy these activities all year? Why?

Obtains posters, pictures from magazines, and photographs of Puerto Rico for a bulletin board.

Helps children prepare a display. Suggests that they bring in postcards, photographs, and realia such as folk art and musical instruments - maracas, guiros, claves - santos, embroidered handkerchiefs or pillow covers, beads, and pottery.

Has children view the filmstrip Puerto Rican Culture (Urban Media Materials), which shows wood carvings of saints as well as paintings by modern Puerto Rican artists. This company has also produced a kit of West Indian folk art, which includes representative samples of Puerto Rican art and musical instruments.

Discusses with children how this art work was produced by asking:

How was it done? What did they need to start with?

What designs do you like best? What colors do you prefer?

Which art form do you like best?

Has children form small groups to create objects such as instruments, woven handicrafts, jewelry, construct a model of Old San Juan using clay, papier mache, paint, etc.

Exhibits children's work and invites other classes, parents, and community to view exhibit. Has different children act as guides during tour of display.

THEME C: HOW PEOPLE LIVE IN OTHER CITIES OF THE WORLD

LIVING AND WORKING IN THE AGRICULTURAL TOWNS OF PUERTO RICO

For Teacher Background

Coffee trees were first brought to Puerto Rico from Haiti when French refugees fled to Puerto Rico after the slave rebellion of 1791. The French originally had brought coffee plantings to the New World from their North African colonies.

Coffee, a very sensitive crop, grows on the loamy, mountainsides of the central western part of Puerto Rico. The coffee producing centers are San Sebastian, Lares, Yauco, Maricao, Las Marias, Adjuntas, Jayuya, and Utuado. (See Figure 39.)

Coffee is grown under shade trees since too much sun reduces its yield. Too much rain is also bad. Hurricanes, which destroy the shade trees as well as the coffee trees, are a constant threat. Since coffee trees need seven years to mature before they can produce, it takes that amount of time for a devastated coffee plantation to again be productive. Because of this the government provides hurricane insurance on the coffee crop to help the farmer meet any loss.

Experimental work has been carried out by the Department of Agriculture and they have developed a new type of coffee plant which grows in the sun and gives a greater yield than that grown in the shade. The modern techniques of cultivation and the use of new varieties of seedlings provided by the Department of Agriculture has made possible greater production, 2,500 pounds of green coffee beans per acre compared to 150 to 200 pounds per acre.

An educational program for farmers has also proven very successful. The farmers have been taught how to fertilize the land and how to rotate crops so as to not deplete the soil of the necessary minerals for coffee growing. Besides this, some farmers have visited coffee-growing countries, such as Colombia and Brazil, to learn new methods.

Puerto Rican coffee has always had a great reputation as one of the best in the world. However, since the island is so small, it cannot produce too much coffee. Most of it is consumed in the island; very little is exported. The only stores where you can buy coffee from Puerto Rico in New York City is in one of the bodegas in the Puerto Rican neighborhoods. Most of the coffee in New York City comes from Colombia and Brazil.

When the beans ripen to a dark red color, the whole family works picking coffee. After they are picked, the beans are placed in a machine that takes off the outer skin. The next step is to soak the beans in water to loosen the gummy pulp beneath the skin. After this, the beans are spread out to dry in the sun. Workmen periodically rake through the beans in order to turn all sides to the sun so that they will dry evenly. The dried beans are then taken to a factory to be roasted and ground to the consistency of powder. For Puerto Rican taste, the roast is dark and rich.

Puerto Ricans make coffee like no one else in the world. The powdered grind is placed in a cloth sieve, made of flannel, and shaped roughly like a sock. This cloth sieve is held over a saucepan by a wire handle while boiling water is poured over the grind. Two saucepans are used since the drippings are poured repeatedly over the grind. This process is repeated about five times. The result is an extract of coffee so strong that a few drops will color a cup of

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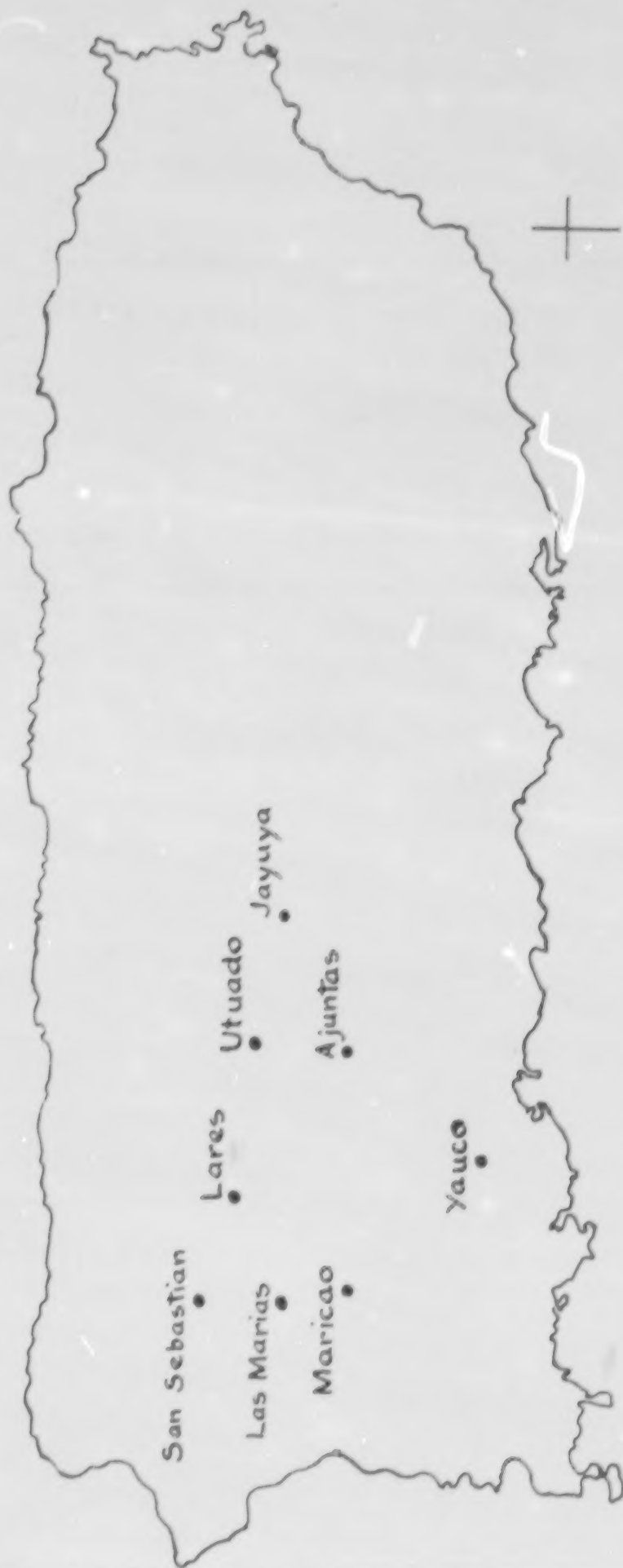
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Puerto Rico

A T L A N T I C O C E A N



C A R I B B E A N S E A

Figure 39. COFFEE-PRODUCING CENTERS

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Reads the story, "The Berry That Wasn't a Berry," in Growing Up In Puerto Rico by Dorothy Loa McFadden (Morristown, N.J.: Silver Burdett, 1958).

Discusses story with the children, asking pertinent questions to bring out the extended family concept of Puerto Ricans.

Why did Josefita leave her mother?

What was she going to do?

What town was she going to? Locate it on the map.

How did Josefita feel when she greeted her grandmother and the rest of the family?

What were the men doing with the rakes?

What kind of a meal did they have for lunch?

Did you ever have a meal like this?

How did Margarita help Josefita get started?

What did Uncle Manuel and Bernardo do with the cloths full of berries? Why?

What was the next step after the berries were picked? Elicit following steps through grinding process.

How can you tell from the story that the coffee grove was on a mountain-side?

What did Monchito find among the coffee berries?

What name did Monchito give the baby lizard?

What did Josefita tell Monchito to do with the lizard? Why?

How does the story end?

Shows class pictures of a coffee plantation and of a worker tending coffee beans. Gives resume of background information in language suitable for children's age level. (See Figures 40 and 41.)

In what kind of terrain and climate does coffee grow?

What are the principal coffee producing centers in Puerto Rico? Why?

Locate these towns on the map of Puerto Rico. (See Figure 39.)

Has children write a class letter to the Pan American Coffee Bureau (120 Wall Street, New York, N.Y. 10005) requesting resource material on coffee.

Asks a Puerto Rican parent or staff member to give a demonstration of how Puerto Ricans brew coffee.

Has children taste coffee and learn (or not) about it. (See Figure 42.)

What town was she going to? Locate it on the map.

How did Josefita feel when she greeted her grandmother and the rest of the family?

What were the men doing with the rakes?

What kind of a meal did they have for lunch?

Did you ever have a meal like this?

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Asks a Puerto Rican parent or staff member to give a demonstration of how Puerto Ricans brew coffee.

Has children taste café con leche (coffee with milk). (See For Teacher Background, page 94.)

Helps children construct a variety of maps showing products, terrain, weather, etc. Encourages children to use various media such as papier mache, marcaroni, beads, sand, clay, etc.

96A

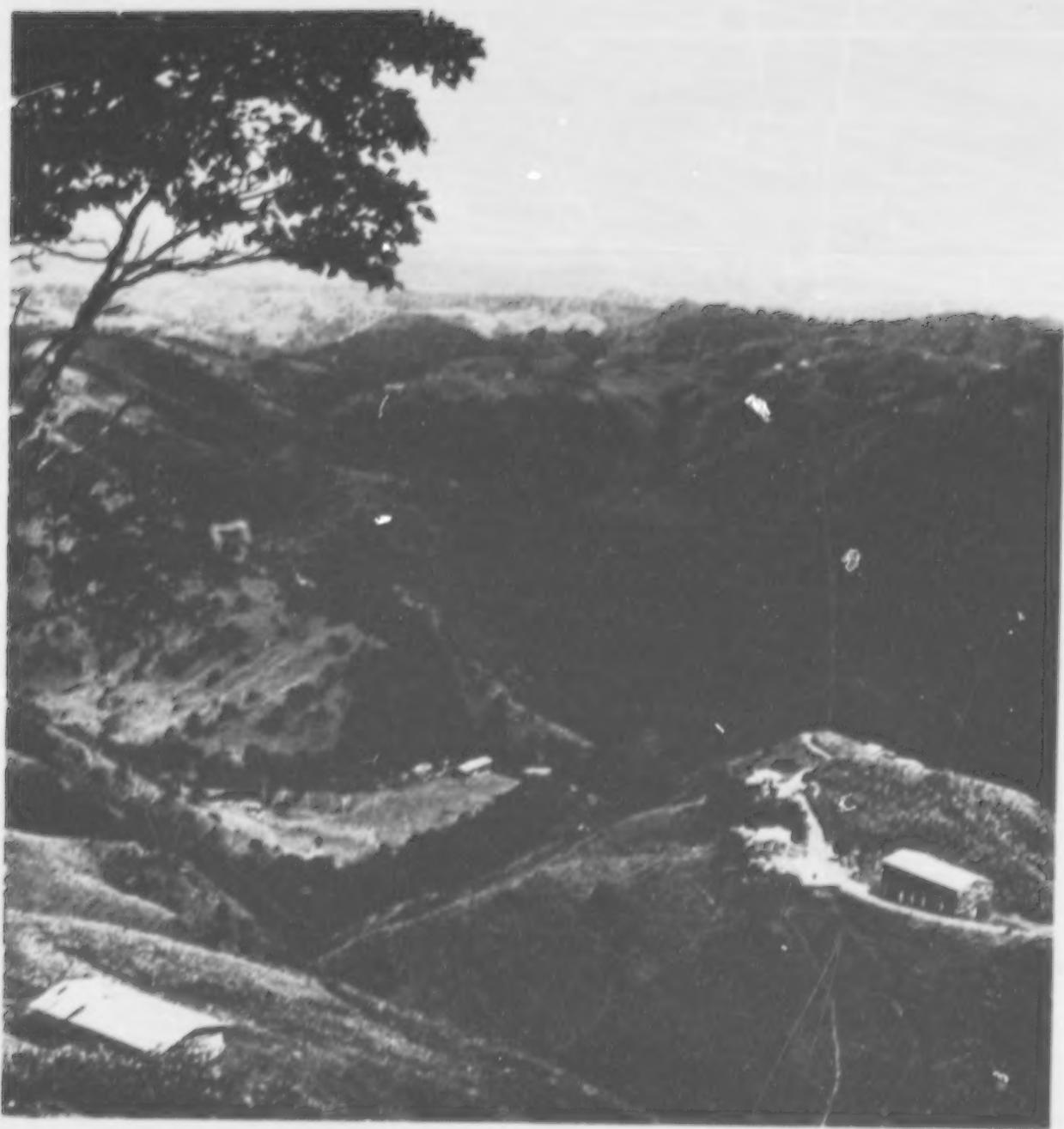


Figure 40. COFFEE PLANTATION IN THE MOUNTAINS



Figure 40. COFFEE PLANTATION IN THE MOUNTAINS

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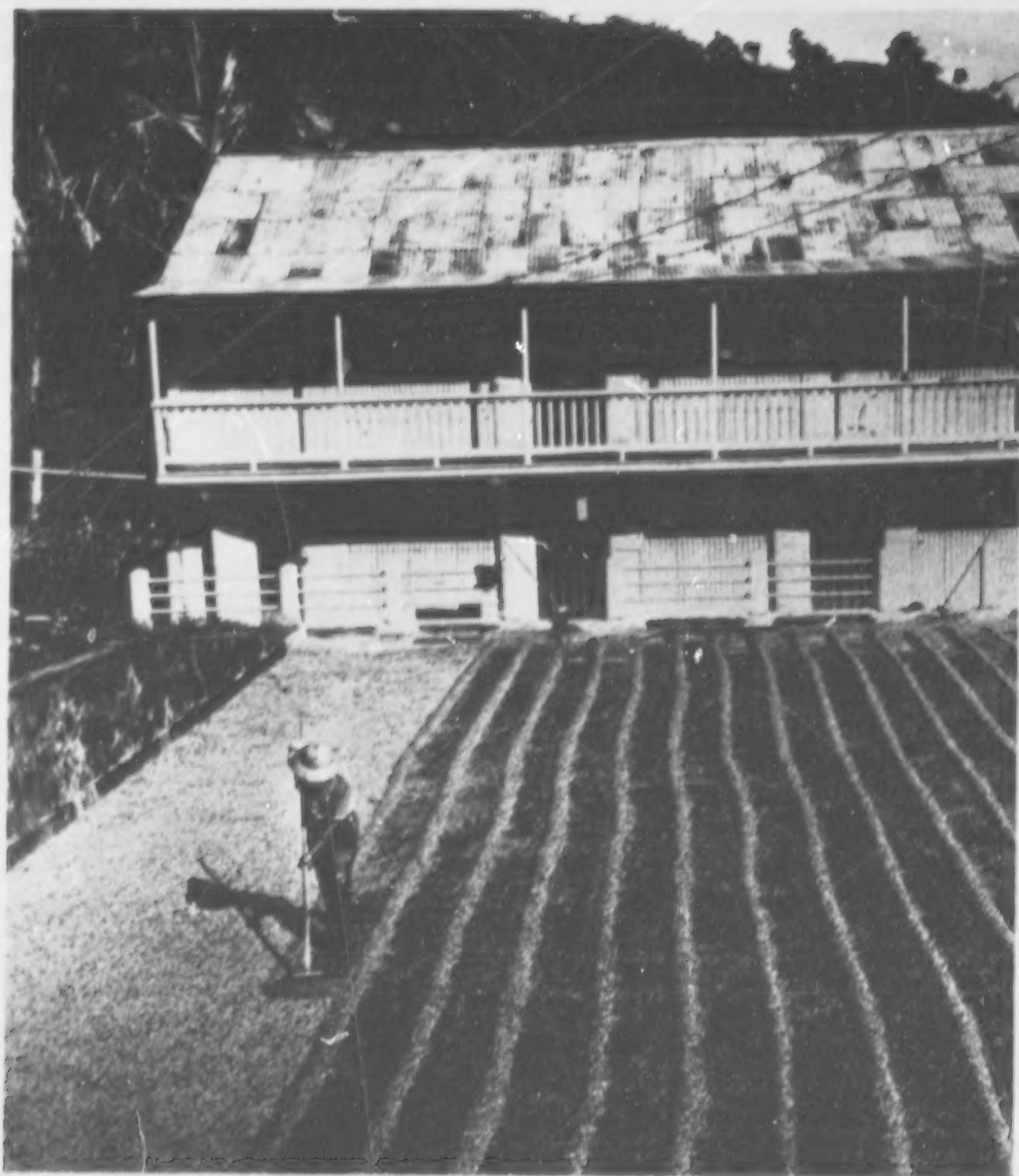


Figure 41. WORKER TURNING COFFEE BEANS SO THAT THEY WILL DRY EVENLY

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This music has been removed for copyright reasons. Its omission does not detract from the usefulness of this document.

THEME D: HOW PEOPLE OF THE WORLD ARE BROUGHT CLOSER THROUGH COMMUNICATION

WE CAN LEARN ABOUT A GROUP OF PEOPLE THROUGH THEIR MUSIC

Tells the class about the song "Lamento Borincano."

"Lamento Borincano" was written by Rafael Hernandez in 1929. This song received great acclaim and made him famous. It tells a very moving, sad story about the terrible plight of the Puerto Rican in those days.

In the first verse, a jíbaro is preparing to go from his mountain home to the market in town to sell his produce. He has laden his donkey with homegrown vegetables and fruits. We can think of him drinking a cup of black coffee and starting on his journey just before sunrise. As he travels, he thinks of what he can do with the money if he sells his produce. He gaily sings and says to himself, "If I sell my produce, I'm going to buy my wife a dress." Even the donkey is happy as it senses the happy mood of his master. They reach town just as the sun rises.

In the second verse, we find the jíbaro in despair. He has spent all morning in the market without selling anything. The town has a deserted look and the people seem to be starving. Everywhere the people are lamenting their need in their unhappy Borinquen. The jíbaro returns home sadly crying and thinking, "What will happen to Borinquen, dear God, what will become of my children and my home?"

He calls Borinquen the "Land of Eden," the land that Gautier, the great Puerto Rican poet, called the "pearl of the seas." He says that now that Borinquen seems to be dying he also wants to sing its praises.

This is a very emotional song and many Puerto Ricans consider it a second national hymn. Because of this song, Rafael Hernandez became famous. Many Latin American singers have had this song arranged for recital, among them, Agustin Tirado, who was one of the first concert singers to record this song.

Puerto Ricans are proud that Rafael Hernandez, a great patriot and a great composer, has left such a wealth of songs about the island. He lived until 1966 and saw a new era, an era of hope for Puerto Rico.

Has the children listen to a recording of "Lamento Borincano." (Recordings of song and others by Rafael Hernandez may be purchased in Spanish record shops.)

Has children hear recordings of other songs that Rafael Hernandez composed and has them play rhythm instruments and move to the music.

Shows the filmstrip, José: Puerto Rican Boy (Society for Visual Education).

Filmstrip tells story of José Garcia who has been in New York City one year. Explains how part of the family came over first. Shows hillside town and village in Puerto Rico. Brings out fact that same money and postage is used. Has good portrayal of a jíbaro in a sugarcane field. Good pictures of a

song received great acclaim and made him famous. It tells a very moving, sad story about the terrible plight of the Puerto Rican in those days.

In the first verse, a jibaro is preparing to go from his mountain home to the market in town to sell his produce. He has laden his donkey with homegrown vegetables and fruits. We can think of him drinking a cup of black coffee and starting on his journey just before sunrise. As he travels, he thinks of what he can do with the money if he sells his produce. He gaily sings and says to himself, "If I sell my produce, I'm going to buy my wife a dress." Even the donkey is happy as it senses the happy mood of his master. They reach town just as the sun rises.

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Filmstrip tells story of José Garcia who has been in New York City one year. Explains how part of the family came over first. Shows hillside town and village in Puerto Rico. Brings out fact that same money and postage is used. Has good portrayal of a jibaro in a sugarcane field. Good pictures of a school building, a classroom, and students having an English class.

Teaches children a Spanish song, such as "Las Mariposas" (see Figure 42).

99A

WE CAN LEARN ABOUT PEOPLE THROUGH THEIR LANGUAGE

For Teacher Background

The Puerto Ricans speak Spanish as do all the Latin American countries colonized by the Spaniards. However, in each country, certain words have been taken from the Indian languages spoken by the natives, and individual intonations have developed.

Castilian Spanish is taught in Puerto Rican schools but the pronunciation is local. The main difference is the pronunciation of g and z. The Spaniards pronounce these as th; the Latin Americans pronounce these as s.

Many Puerto Ricans pronounce the r as l and drop syllables at the end of words. Spaniards in Andalusia, a southern province of Spain, do the same. Puerto Rico was settled mainly by Andalusians; therefore, the similarity of speech pattern.

You can compare these differences in pronunciation to those in the English spoken in Great Britain and in the United States. Furthermore, the English spoken in different areas of the United States differs greatly in pronunciation, e.g., the Southern drawl and the Midwest twang.

When people say that Puerto Ricans speak "Puerto Rican Spanish" it's the same as saying that Americans speak "American English."

The required second language in Puerto Rico is English. From first grade on, every student has a daily lesson in English. These lessons last from forty-five minutes to an hour and a half, according to the grade. The goal is to be able to teach some subjects in English when pupils reach the intermediate grades.

The Department of Education of Puerto Rico has been recruiting mainland teachers to teach English as a second language in Puerto Rico. They realize how important it is to learn proper pronunciation and intonation patterns from a native speaker.

Teaches the class some of the following Spanish phrases.

USEFUL SPANISH EXPRESSIONS*

The English expressions are listed alphabetically for ease in locating the needed Spanish expressions. The teacher can become acquainted with the list by reading quickly through the English expressions. The most useful expressions may be marked.

Masculine form is shown by (m); feminine by (f). Singular and plural are indicated by (s) and (p) respectively. Note that in singular commands the familiar form is used in speaking to children. In plural commands, the polite form is used.

A

Again.	Otra vez.	Are you ready?	¿Estás listo? (m)
All right.	Muy bien.		¿Estás lista? (f)
All together.	Todos juntos. (m)		¿Están listos? (p)(m)
	Todas juntas. (f)		¿Están listas? (p)(f)

Castilian Spanish is taught in Puerto Rican schools but the pronunciation is local. The main difference is the pronunciation of c and z. The Spaniards pronounce these as th; the Latin Americans pronounce these as s.

Many Puerto Ricans pronounce the r as l and drop syllables at the end of words. Spaniards in Andalusia, a southern province of Spain, do the same. Puerto Rico was settled mainly by Andalusians; therefore, the similarity of speech pattern.

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Masculine form is shown by (m); feminine by (f). Singular and plural are indicated by (s) and (p) respectively. Note that in singular commands the familiar form is used in speaking to children. In plural commands, the polite form is used.

A

Again.	Otra vez.	Are you ready?	¿Estás listo? (m)
All right.	Muy bien.		¿Estás lista? (f)
All together.	Todos juntos. (m)		¿Están listos? (p)(m)
	Todas juntas. (f)		¿Están listas? (p)(f)
Are you finished?	¿Terminaste? (s)	Are you sick?	¿Estás enfermo? (m)
	¿Terminaron? (p)		¿Estás enferma? (f)
		Attention.	Presten atención.

*From Phrases with Spanish Equivalents for Use in Schools (New York: Board of Education, 1954).

B

<i>Be careful.</i>	Ten cuidado. (s) Tengan cuidado. (p)	<i>Bring it back signed.</i>	Tráelo firmado.
<i>Be good friends.</i>	Sean buenos amigos.	<i>Bring lunch money</i>	Trae el dinero del almuerzo.
<i>Behave yourself.</i>	Portate bien. (s) Portense bien. (p)	<i>Bring with money.</i>	Trae el dinero de la leche.
<i>Bring a note when you are absent.</i>	Trae una excusa cuando estés ausente.	<i>Bring your mother to school</i>	Trae a tu mamá a la escuela.
<i>Bring it here.</i>	Tráelo acá.	<i>Button your coat</i>	Abotónate el abrigo. (s) Abotónense el abrigo. (p)
<i>Bring it back.</i>	Devuélvelo. (s) Devuélvanlo. (p)		

C

<i>Can you do it?</i>	¿Puedes hacerlo?	<i>Come early.</i>	Ven temprano. (s) Vengan temprano. (p)
<i>Can you hear me?</i>	¿Puedes oírme? (s) ¿Pueden oírme? (p)	<i>Come back soon.</i>	Vuelve pronto. (s) Vuelvan pronto. (p)
<i>Can you see this work?</i>	¿Puedes ver este trabajo? (s) ¿Pueden ver este trabajo? (p)	<i>Come here.</i>	Ven acá. (s) Vengan acá. (p)
<i>Can you tell me?</i>	¿Puedes decirme? (s) ¿Pueden decirme? (p)	<i>Come quickly.</i>	Ven ligero. (s) Vengan ligero. (p)
<i>Close the door.</i>	Cierra la puerta. (s) Cierren la puerta. (p)	<i>Come back quickly.</i>	Vuelve ligero. (s) Vuelvan ligero. (p)
<i>Close your book.</i>	Cierra tu libro. (s) Cierren sus libros. (p)	<i>Copy it.</i>	Cópialo. (s) Cópienlo. (p)
<i>Color the picture.</i>	Pinta la lámina. (s) Pinten la lámina. (p)	<i>Cover your mouth.</i>	Tápate la boca. (s) Tápenos la boca. (p)
<i>Come.</i>	Ven. (s) Vengan. (p)	<i>Cut out the picture.</i>	Recorta la lámina. (s) Recorten la lámina. (p)

D

<i>Do you have a pencil?</i>	¿Tienes un lápiz?	<i>Don't forget.</i>	No te olvides. (s) No se olviden. (p)
<i>Do you hear me?</i>	¿Me oyes? (s) ¿Me oyen? (p)	<i>Don't go now.</i>	No vayas ahora. (s) No vayan ahora. (p)
<i>Do you know it?</i>	¿Lo sabes? (s) ¿Lo saben? (p)	<i>Don't hit him (or her).</i>	No le des. (s) _{le}
<i>Do you know your way home?</i>	¿Sabes llegar a tu casa? (s) ¿Saben llegar a su casa? (p)	<i>Don't jump.</i>	No brinques. (s) No brinquen. (p)
<i>Do you like it?</i>	¿Te gusta?	<i>Don't push.</i>	No empujes. (s) No empujen. (p)
<i>Do you understand?</i>	¿Entiendes? (s) ¿Entienden? (p)	<i>Don't run.</i>	No corras. (s) No corran. (p)
<i>Do your work.</i>	Haz tu trabajo. (s) Hagan su trabajo. (p)	<i>Don't shout.</i>	No grites. (s) No griten. (p)
<i>Don't cry.</i>	No llores.	<i>Don't speak Spanish.</i>	No hablen español. (s) No hablen español. (p)
<i>Don't fight.</i>	No peles. (s) No peleen. (p)	<i>Don't touch.</i>	No toques. (s) No toquen. (p)

Bring a note when you are absent.	Trée una excusa cuando estás ausente.	Bring your mother to school	Trée a tu mamá a la escuela.
Bring it here.	Tráelo acá.	Button your coat	Abotónate el abrigo. (a)
Bring it back.	DevuélVELO. (a)		Abotónense el abrigo. (p)
	Devuélvanlo. (p)		

C

Can you do it?	¿Puedes hacerlo?	Come early.	Ven temprano. (a)
Can you hear me?	¿Puedes oírme? (a)		Vengan temprano. (p)
	¿Pueden oírme? (p)	Come back soon.	Vuelve pronto. (a)
Can you see this work?	¿Pueden ver este trabajo? (a)		Vuelvan pronto. (p)
	¿Pueden ver este trabajo? (p)	Come here.	Ven acá. (a)
Can you tell me?	¿Puedes decirme? (a)		Vengan acá. (p)
	¿Pueden decirme? (p)	Come quickly.	Ven ligero. (a)
Close the door.	Cierra la puerta. (a)		Vengan ligero. (p)
	Cierran la puerta. (p)	Come back quickly.	Vuelve ligero. (a)
Close your book.	Cierra tu libro. (a)		Vuelvan ligero. (p)
	Cierran sus libros. (p)	Copy it.	Cópialo. (a)
Color the picture.	Pinta la lámina. (a)		Cópienlo. (p)
	Pinten la lámina. (p)	Cover your mouth.	Tápate la boca. (a)
Come.	Ven. (a)		Tápanse la boca. (p)
	Vengan. (p)	Cut out the picture.	Recorta la lámina. (a)
			Recorten la lámina. (p)

D

Do you have a pencil?	¿Tienes un lápiz?	Don't forget.	No te olvides. (a)
			No se olviden. (p)
Do you hear me?	¿Me oyes? (a)	Don't go now.	No vayas ahora. (a)
	¿Me oyen? (p)		No vayan ahora. (p)
Do you know it?	¿Lo sabes? (a)	Don't hit him (or her).	No le des. (a)
	¿Lo saben? (p)		
Do you know your way home?	¿Sabes llegar a tu casa? (a)	Don't jump.	No brinques. (a)
	¿Saben llegar a su casa? (p)		No brinquen. (p)
Do you like it?	¿Te gusta?	Don't push.	No empujes. (a)
			No empujen. (p)
Do you understand?	¿Entiendes? (a)	Don't run.	No corras. (a)
	¿Entienden? (p)		No corran. (p)
Do your work.	Has tu trabajo. (a)	Don't shout.	No grites. (a)
	Hagan su trabajo. (p)		No griten. (p)
Don't cry.	No llores.	Don't speak Spanish.	No hables español. (a)
Don't fight.	No peleen. (a)		No hablen español. (p)
	No peleen. (p)	Don't touch.	No toques. (a)
			No toquen. (p)

E

Earlier.	Más temprano.	Erase it.	Bórralo. (a)
Eat your lunch.	Come tu almuerzo. (a)		Bórrenlo. (p)
	Coman su almuerzo. (p)	Excuse me.	Con su permiso.
		(Used when leaving a group or passing in front of someone. See "pardon me" and "I'm sorry" for other uses)	

G

Get a partner.	Escoge un compañero. (m) Escoge una compañera. (f)	Go ahead.	Sigue. (s) Sigan. (p)
Get in line.	Ponte en fila. (s) Pónganse en fila. (p)	Go now.	Vete ahora. (s) Vayanse ahora. (p)
Give it to me.	Dámelo. (s) Dénmelo. (p)	Good morning.	Buenos días.
Give it to him.	Dáselo a él. (s) Dénsele a él. (p)	Good afternoon.	Buenas tardes.
		Good boy.	¡Qué niño bueno! (s)
		Good boys.	¡Qué niños buenos! (p)
		Good girl.	¡Qué niña buena! (s)
		Good girls.	¡Qué niñas buenas! (p)
		Good bye.	Adiós.

H

Hang up your coat.	Engancha el abrigo. (s) Enganchen los abrigos. (p)	How many?	¿Cuántos? (m) ¿Cuántas? (f)
Hang up your hat.	Engancha el sombrero. (s) Enganchen los sombreros. (p)	How old are you?	¿Cuántos años tienes? (s) ¿Cuántos años tienen? (p)
Hang up your sweater.	Engancha el "sweater." (s) Enganchen los "sweaters." (p)	How pretty?	¡Qué bonito! (m) ¡Qué bonita! (f) ¡Qué bonitos! (p)(m) ¡Qué bonitas! (p)(f)
Have you any brothers or sisters?	¿Tienes hermanos o hermanas? (s)	Hurry up.	Date prise. (s) Dense prise. (p)
Hold hands.	Dense las manos.		
Hold this.	Aguenta esto. (s) Aguanten esto. (p)		

I

I don't know.	No sé.	I'll see you later.	Hasta luego.
I don't like it.	No me gusta.	I'm sorry.	Lo siento.
I don't understand it.	No entiendo.	Is it your fault?	¿Es culpa tuya?
I will help you.	Te ayudaré.	Is this yours?	¿Es esto tuyo?
I'll be right back.	Vuelvo en seguida.	It doesn't matter.	No importa.

K

Keep out.	No entres. (s) No entren. (p)	Keep your pencil away from your mouth.	No te pongas el lápiz en la boca. (s) No se pongan los lápices en la boca. (p)
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G

Get a partner.	Escoge un compañero. (m)	Go ahead.	Sigue. (s)
	Escoge una compañera. (f)		Sigan. (p)
Get in line.	Ponte en fila. (s)	Go now.	Vete ahora. (s)
	Pónganse en fila. (p)		Váyanse ahora. (p)
Give it to me.	Dámelo. (s)	Good morning.	Buenos días.
	Dénmelo. (p)	Good afternoon.	Buenas tardes.
Give it to him.	Dásele a él. (s)	Good boy.	¡Qué niño bueno! (s)
	Dénselo a él. (p)	Good boys.	¡Qué niños buenos! (p)
		Good girl.	¡Qué niña buena! (s)
		Good girls.	¡Qué niñas buenas! (p)
		Good bye.	Adiós.

H

Hang up your coat.	Engancha el abrigo. (s)	How many?	¿Cuántos? (m)
	Enganchen los abrigos. (p)		¿Cuántas? (f)
Hang up your hat.	Engancha el sombrero. (s)	How old are you?	¿Cuántos años tienes? (s)
	Enganchen los sombreros. (p)		¿Cuántos años tienen? (p)
Hang up your sweater.	Engancha el "sweater." (s)	How pretty!	¡Qué bonito! (m)
	Enganchen los "sweaters." (p)		¡Qué bonita! (f)
Have you any brothers or sisters?	¿Tienes hermanos o hermanas? (s)		¡Qué bonitos! (p)(m)
Hold hands.	Dense las manos.	Hurry up.	¡Qué bonitas! (p)(f)
Hold this.	Aguenta esto. (s)		Dale prisa. (s)
	Agúnten esto. (p)		Dense prisa. (p)

I

I don't know.	No sé.	I'll see you later.	Hasta luego.
I don't like it.	No me gusta.	I'm sorry.	Lo siento.
I don't understand it.	No entiendo.	Is it your fault?	¿Es culpa tuya?
I will help you.	Te ayudaré.	Is this yours?	¿Es esto tuyo?
I'll be right back.	Vuelvo en seguida.	It doesn't matter.	No importa.

K

Keep out.	No entres. (s)	Keep your pencil away from your mouth.	No te pongas el lápiz en la boca. (s)
	No entren. (p)		No se pongan los lápices en la boca. (p)

Give it to him.

Dásele a él. (s)
Dénsele a él. (p)

Good boy.

¡Qué niño bueno! (s)

Good boys.

¡Qué niños buenos! (p)

Good girl.

¡Qué niña buena! (s)

Good girls.

¡Qué niñas buenas! (p)

Good bye.

Adiós.

H

Hang up your coat. Engancha el abrigo. (s)

Enganchen los abrigos. (p)

Hang up your hat. Engancha el sombrero. (s)

Enganchen los sombreros. (p)

Hang up your sweater. Engancha el "sweater." (s)

Enganchen los "sweaters." (p)

Have you any brothers or sisters? ¿Tienes hermanos o hermanas? (s)

Hold hands. Dense las manos.

Hold this. Aguanta esto. (s)
Aguanten esto. (p)

How many? ¿Cuántos? (m)

¿Cuántas? (f)

How old are you? ¿Cuántos años tienes? (s)

¿Cuántos años tienen? (p)

How pretty? ¡Qué bonito! (m)

¡Qué bonita! (f)

¡Qué bonitos! (p)(m)

¡Qué bonitas! (p)(f)

Hurry up. Date prisa. (s)

Dense prisa. (p)

I

I don't know. No sé.

I don't like it. No me gusta.

I don't understand it. No entiendo.

I will help you. Te ayudaré.

I'll be right back. Vuelvo en seguida.

I'll see you later. Hasta luego.

I'm sorry. Lo siento.

Is it your fault? ¿Es culpa tuya?

Is this yours? ¿Es esto tuyo?

It doesn't matter. No importa.

K

Keep out. No entres. (s)
No entren. (p)

Keep your pencil away from your mouth. No te pongas el lápiz en la boca. (s)
No se pongan los lápices en la boca. (p)

L

Leave it alone. No lo toques. (s)
No lo toquen. (p)

Let's go. Vamos.

Let's see. Vamos a ver.

Listen. Oye. (s)
Oigan. (p)

Look. Mira. (s)
Miren. (p)

Look at this. Mira esto. (s)
Miren esto. (p)

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M

Many thanks.
Mr.

Muchas gracias.
Señor.

Mrs.
Miss

Señora.
Señorita.

N

Next.

Próximo. (m)
Próxima. (f)

Never do that.

No hagas eso nunca. (a)
No hogan eso nunca. (p)

Next week.

La semana que viene.

Nothing else.

Nada más.

Now.

Ahora.

P

Pardon me.

Perdóneme. (a)
Perdóñenme. (p)

Put everything
away.

Guárdalo todo. (a)
Guárdenlo todo. (p)

Paste the
picture.

Pega la lámina. (a)
Peguen la lámina. (p)

Put it here.

Ponlo aquí. (a)
Ponganlo aquí. (p)

Pay attention.

Presta atención. (a)
Presten atención. (p)

Put on your coat.
(boots, hat,
sweater)

Ponte el abrigo.
(las botas, el som-
brero, el "sweater"). (a)
Póngense el abrigo.
(las botas, el sombre-
ro, el "sweater"). (p)

Pick it up.

Recógelo. (a)
Recójalo. (p)

Pick up the
paper.

Recoge el papel.

Put your seats up. Levanten los asientos.

Please.

Por favor.

Q

Quickly.

Ligero.

Quiet.

Quieto. (a)
Quietos. (p)

R

Read it.

Léelo. (a)
Léanlo. (p)

Repeat.

Repite. (a)
Repitan. (p)

S

Say it slowly.

Dilo despacio. (a)
Díganlo despacio. (p)

Speak louder.

Habla más alto. (a)
Hablen más alto. (p)

Say it again.

Dilo otra vez. (a)
Díganlo otra vez. (p)

Speak slowly.

Habla despacio. (a)
Hablen despacio. (p)

Silence.

Silencio.

Stay home.

Quédate en casa. (a)
Quédense en casa. (p)

Sit down.

Siéntate. (a)
Siéntense. (p)

Stop.

Párate. (a)
Pérense. (p)

Stand up.

Levántate. (a)
Levántense. (p)

<i>Next.</i>	<i>Próximo. (m)</i>	<i>Never do that.</i>	<i>No hagan eso nunca. (a)</i>
	<i>Próxima. (f)</i>		<i>No hagan eso nunca. (p)</i>
<i>Next week.</i>	<i>La semana que viene.</i>	<i>Nothing else.</i>	<i>Nada más.</i>
<i>Now.</i>	<i>Ahora.</i>		

P

<i>Pardon me.</i>	<i>Perdóname. (a)</i> <i>Perdóname. (p)</i>	<i>Put everything away.</i>	<i>Guárdalo todo. (a)</i> <i>Guárdenlo todo. (p)</i>
<i>Paste the picture.</i>	<i>Pega la lámina. (a)</i> <i>Peguen la lámina. (p)</i>	<i>Put it here.</i>	<i>Ponlo aquí. (a)</i> <i>Pónganlo aquí. (p)</i>
<i>Pay attention.</i>	<i>Presta atención. (a)</i> <i>Presten atención. (p)</i>	<i>Put on your coat. (boots, hat, sweater)</i>	<i>Ponte el abrigo. (las botas, el sombrero, el "sweater"). (a)</i> <i>Pónganse el abrigo. (las botas, el sombrero, el "sweater"). (p)</i>
<i>Pick it up.</i>	<i>Recógelo. (a)</i> <i>Recójalo. (p)</i>		
<i>Pick up the paper.</i>	<i>Recoge el papel.</i>	<i>Put your seats up.</i>	<i>Levanten los asientos.</i>
<i>Please.</i>	<i>Por favor.</i>		

Q

<i>Quickly.</i>	<i>Ligero.</i>	<i>Quiet.</i>	<i>Quieto. (a)</i> <i>Quietos. (p)</i>
-----------------	----------------	---------------	---

R

<i>Read it.</i>	<i>Léelo. (a)</i> <i>Léanlo. (p)</i>	<i>Repeat.</i>	<i>Repite. (a)</i> <i>Repitan. (p)</i>
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S

<i>Say it slowly.</i>	<i>Dilo despacio. (a)</i> <i>Díganlo despacio. (p)</i>	<i>Speak louder.</i>	<i>Habla más alto. (a)</i> <i>Hablen más alto. (p)</i>
<i>Say it again.</i>	<i>Dilo otra vez. (a)</i> <i>Díganlo otra vez. (p)</i>	<i>Speak slowly.</i>	<i>Habla despacio. (a)</i> <i>Hablen despacio. (p)</i>
<i>Silence.</i>	<i>Silencio.</i>	<i>Stay home.</i>	<i>Quédate en casa. (a)</i> <i>Quédense en casa. (p)</i>
<i>Sit down.</i>	<i>Siéntate. (a)</i> <i>Siéntense. (p)</i>	<i>Stop.</i>	<i>Párate. (a)</i> <i>Párense. (p)</i>
<i>Stand up.</i>	<i>Levántate. (a)</i> <i>Levántense. (p)</i>		
<i>Speak English.</i>	<i>Habla en inglés. (a)</i> <i>Hablen en inglés. (p)</i>		

T

Take it.	Cógelo. (s) Cójanlo. (p)	This is ____.	Esto es ____.
Take it home.	Llévalo a casa. (s) Llévenlo a casa. (p)	This week.	Esta semana.
Take off your hat.	Quítate el sombrero. (s) Quítense el sombrero. (p)	There is no school tomorrow.	No hay clase mañana.
Take the pass.	Coge el pase. (s) Cojan el pase. (p)	Throw it in the waste basket.	Bótalo en el canasto.
Take this paper home.	Llevo este papel a tu casa. (s) Lleven este papel a su casa. (p)	Throw your chewing gum away.	Bota el "chiclet."
Thank you.	Gracias.	Tie your shoe.	Amárrate el zapato. (s) Amárrense los zapatos. (p)
This boy will show you what to do.	Este muchacho te enseñará lo que hay que hacer.	Today.	Hoy.
		Tomorrow.	Mañana.
		Tomorrow morning.	Mañana por la mañana.
		Try to do it.	Trata de hacerlo. (s) Traten de hacerlo. (p)

U

Use your handkerchief.	Usa el pañuelo. (s) Usen los pañuelos. (p)
------------------------	---

V

Very good.	Muy bueno.	Very well.	Muy bien.
------------	------------	------------	-----------

W

Wait.	Espera. (s) Esperen. (p)	What's your name?	¿Cómo te llamas?
Wait for me.	Espérame. (s) Espérenme. (p)	What's your father's name?	¿Cómo se llama tu papá?
Walk. Don't run.	Anda. No corras. (s) Anden. No corran. (p)	What's your mother's name?	¿Cómo se llama tu mamá?
Walk quickly and quietly.	Anda ligero y callado. (s) Anden ligero y callados. (p)	When?	¿Cuándo?
Wash your hands.	Lávate las manos. (s) Lávense las manos. (p)	When were you born?	¿Cuándo naciste?
Watch your step.	Fíjate donde pises. (s) Fíjense donde pisan. (p)	Where were you born?	¿Dónde naciste?
We are waiting.	Estamos esperando.	Where do you live?	¿Dónde vives?
Wear a tie.	¡Ponte una corbata! (s) ¡Pónganse corbatas! (p)	Where is ____?	¿Dónde está ____?
What?	¿Qué?	Which? or Which one?	¿Cuál?
What are you looking for?	¿Qué buscas? (s) ¿Qué buscan? (p)	Whisper.	Habla en voz baja.
		Who is your teacher?	¿Quién es tu maestro?
		Who is at home now?	¿Quién está en casa ahora?
		Who takes care of you?	¿Quién te cuida?

Take off your hat.	Quítate el sombrero. (s) Quítense el sombrero. (p)	Throw it in the waste basket.	Bótalos en el canasto.
Take the pass.	Coge el pase. (s) Cojan el pase. (p)	Throw your chewing gum away.	Bota el "chiclet."
Take this paper home.	Lleva este papel a tu casa. (s) Lleven este papel a su casa. (p)	Tie your shoe.	Amárrate el zapato. (s) Amárrense los zapatos. (p)
Thank you.	Gracias.	Today.	Hoy.
This boy will show you what to do.	Este muchacho te enseñará lo que hay que hacer.	Tomorrow.	Mañana.
		Tomorrow morning.	Mañana por la mañana.
		Try to do it.	Trata de hacerlo. (s) Traten de hacerlo. (p)

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Use your handkerchief.	Usa el pañuelo. (s) Usen los pañuelos. (p)
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Very good.	Muy bueno.	Very well.	Muy bien.
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Wait.	Espera. (s) Esperen. (p)	What's your name?	¿Cómo te llamas?
Wait for me.	Espérame. (s) Espérenme. (p)	What's your father's name?	¿Cómo se llama tu papá?
Walk. Don't run.	Anda. No corras. (s) Anden. No corran. (p)	What's your mother's name?	¿Cómo se llama tu mamá?
Walk quickly and quietly.	Anda ligero y callado. (s) Anden ligero y callados. (p)	When?	¿Cuándo?
Wash your hands.	Lávate las manos. (s) Lávense las manos. (p)	When were you born?	¿Cuándo naciste?
Watch your step.	¡Fíjate donde pisas. (s) ¡Fíjense donde pisan. (p)	Where were you born?	¿Dónde naciste?
We are waiting.	Estamos esperando.	Where do you live?	¿Dónde vives?
Wear a tie.	¡Ponte una corbata! (s) ¡Póngense corbatas! (p)	Where is _____?	¿Dónde está _____?
What?	¿Qué?	Which? or Which one?	¿Cuál?
What are you looking for?	¿Qué buscas? (s) ¿Qué buscan? (p)	Whisper.	Habla en voz baja.
What do you want?	¿Qué quieres? (s) ¿Qué quieren? (p)	Who is your teacher?	¿Quién es tu maestra?
What a pity!	¿Qué lástima!	Who is at home now?	¿Quién está en casa ahora?
What is it?	¿Qué es?	Who takes care of you?	¿Quién te cuida?
What's the matter?	¿Qué pasa?	Why are you late?	¿Por qué llegas tarde?

W (continued)Why were you
absent?¿Por qué estuviste
ausente?

Write your name.

Escribe tu nombre. (s)
Escriban sus nombres. (p)

Why?

¿Por qué?

Write today's
date.Escribe la fecha de
hoy. (s)With whom do you
live?

¿Con quién vives?

Escriban la fecha de
hoy. (p)

Write it.

Escríbelo. (s)
Escribanlo. (p)**Y**

You're welcome.

No hay de qué. or
De nada.**MISCELLANEOUS***Days of the Week*
Días de la Semana

Monday	lunes	Friday	viernes
Tuesday	martes	Saturday	sábado
Wednesday	miércoles	Sunday	domingo
Thursday	jueves		

Months of the Year
Meses del Año

January	enero	July	julio
February	febrero	August	agosto
March	marzo	September	septiembre
April	abril	October	octubre
May	mayo	November	noviembre
June	junio	December	diciembre

Numbers
Números

1	uno	4	cuatro	7	siete	10	diez
2	dos	5	cinco	8	ocho	11	once
3	tres	6	seis	9	nueve	12	doce

THEME E: HOW PEOPLE OF THE WORLD ARE BROUGHT CLOSER THROUGH TRANSPORTATION

PUERTO RICO HAS BECOME A SHOWCASE OF DEVELOPMENT IN THE CARIBBEANFor Teacher Background

People from underdeveloped countries and the new emerging nations of Africa and Asia, come to Puerto Rico to study "Operation Bootstrap." The institute for Caribbean Studies, a branch of the University of Puerto Rico, grants fellowships to students from all over the world.

Since 1950, Puerto Rico has become one the world's greatest laboratories for the study of economic and social development in this hemisphere. "Operation Bootstrap" serves as a successful showcase of what can be achieved by economic and technical cooperation, in this instance, between Puerto Rico and the United States.

People who come from other countries return to their own with new ideas for improving housing, industrialization, and education. In Puerto Rico they have the advantage of being able to see all stages of development. They can still see some of the remaining slum sections in San Juan, but they can also see the garden apartment projects into which the poor people are being relocated. They may see the wooden shacks that still exist in the small towns and villages, but next to them they can also see the cement-block, self-help homes going up. Furthermore, they can see the new housing developments, which have sprung up throughout the island to house the rapidly emerging middle class, and the new shopping centers which cater to the needs of this middle class.

Visits by people from different parts of the world has given Puerto Rico the opportunity to share information about things it has done successfully. It also enabled Puerto Rico to ask their visitors how they had solved some of their own problems.

For example, people from Israel wanted to study methods of industrialization. The Puerto Ricans wanted to know how Israel had irrigated arid areas.

People from India wanted information on the financing and construction of the cement-block, self-help homes. The Indians shared with the Puerto Ricans information on the care of Brahmin cattle so that a dairy industry could be started in Puerto Rico.

Ceylon and Iraq inaugurated community education program similar to Puerto Rico's after their delegation had visited Puerto Rico. Jamaica, Surinam, and Trinidad modeled their economic development programs on "Operation Bootstrap." Panama started a health program after their visit, and Ghana used many of the Puerto Rican developmental techniques. Burma was interested in the training of government personnel on Puerto Rico and in learning how to adapt this training to fill their needs.

Selects information about one or two countries that are exchanging economic and social ideas with Puerto Rico.

Locates countries on a map of the world. Lines may be drawn or cord strung from each country to the island of Puerto Rico.

Discusses the means of transportation possible from these countries.

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Locates countries on a map of the world. Lines may be drawn or cord strung from each country to the island of Puerto Rico.

Discusses the means of transportation possible from these countries.

Helps children write individual or class letters to various airlines and ship lines which service Puerto Rico for route maps, pictures of airport and harbor facilities.

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Shows pictures of tourists and tourist attractions in Puerto Rico. Discusses the reasons why Puerto Rico is suitable for vacationing all year round.

Plans a role-playing activity of a trip to Puerto Rico. Discusses means of transportation, length of trip, costs, places to stay, things to see and do, appropriate clothing, etc.

Helps children prepare a book of "Our Trip to Puerto Rico." Children may write stories of their impressions gained from pictures and filmstrips. Commercially prepared materials as well as pictures created by children may be included.

Helps children make a filmstrip showing the people who visit Puerto Rico and the reasons for their visits. Encourages children to provide a narrative, which may be recorded.

Plans a "visitors day" with the class and invites parents and other classes to see completed projects.

THEME F: PEOPLE AROUND THE WORLD OBSERVE SPECIAL DAYS AND CUSTOMS

PATRON SAINT DAY FESTIVALS ARE TRADITIONAL IN PUERTO RICO

For Teacher Background

Loiza Aldea, a seacoast village east of San Juan, celebrates the Festival of St. James the Apostle, its patron saint, on July 25. Traditional masks and mummers are features of this festival. In addition to the individual representing St. James, there are four types of participants--the gentlemen, the ballooners, the old men, and the old women. Each has a role in the festival and their costumes and masks follow certain traditional patterns.

The gentlemen: This is the principal role in the festival. Their costume is similar to that of the colonial Spanish gentlemen. The same costume is worn by the "saint" and, therefore, this role is associated with good fighting evil, Christians fighting infidels. The costume consists of a jacket and pants made of shiny material in three different colors, red, yellow, and green. A cape decorated with rows of differently colored ribbons and spangles is worn. The mask is made of wire and resembles the casque of the Spanish medieval knight. Years ago, the gentlemen had to be on horseback; at present, few are. The gentlemen have to act in a serious and dignified manner so they do not ask for money.

The ballooners: In contrast to the gentlemen, the festival includes the ballooners. These mummers traditionally represent evil, the devil and the Moors. The traditional costume consists of a long, loose robe with wide, batlike sleeves, so that when the figure raises its arms, it resembles a bat or the devil. The material is glaringly colorful. The most characteristic part of the costume is the mask which represents a grotesque face with horns. In the past, these masks were made of papier mache and were bought in San Juan costume shops. Today, coconut masks are used. The best ones are those made by the fishermen of Mediania Alta, a nearby town. The ballooners go running through the town, taking running leaps and making believe they are flying. Sometimes they are accompanied by a group of children who sing the chorus of the traditional songs the ballooners sing. Ballooners carry a balloon (from which they get their name) or a blown-up paper bag tied to the end of a long stick. Some ballooners display wooden or rag dolls which they sell to the public.

The old men: The third type of mummer is the old man. The old men are the poorest mummer since their costume is made of old, torn clothes and old shoes. Their masks are made of shoe boxes or cardboard. Sometimes they wear coconut masks, but these differ from those of the ballooners in that they have no horns. Groups of these old men get together and form music bands. They go through the town playing and asking for alms.

The old women: These are men disguised as women. Their costume is made of cheap material and the colors are very bright. They do not wear masks; they paint their faces black. These mummers go through the town beating on tin cans and carrying brooms with which they sweep balconies, sidewalks, and streets. They ask for money for their "work." When the old men and the old women meet in the street, they start dancing and singing.

Since it is such a great tourist attraction, many people feel that the Festival of St. James the Apostle is becoming too commercialized. They feel that much

Loiza Aldea, a seacoast village east of San Juan, celebrates the Festival of St. James the Apostle, its patron saint, on July 25. Traditional masks and mummers are features of this festival. In addition to the individual representing St. James, there are four types of participants--the gentlemen, the ballooners, the old men, and the old women. Each has a role in the festival and their costumes and masks follow certain traditional patterns.

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Since it is such a great tourist attraction, many people feel that the Festival of St. James the Apostle is becoming too commercialized. They feel that much of the traditional meaning of this festival is being lost.

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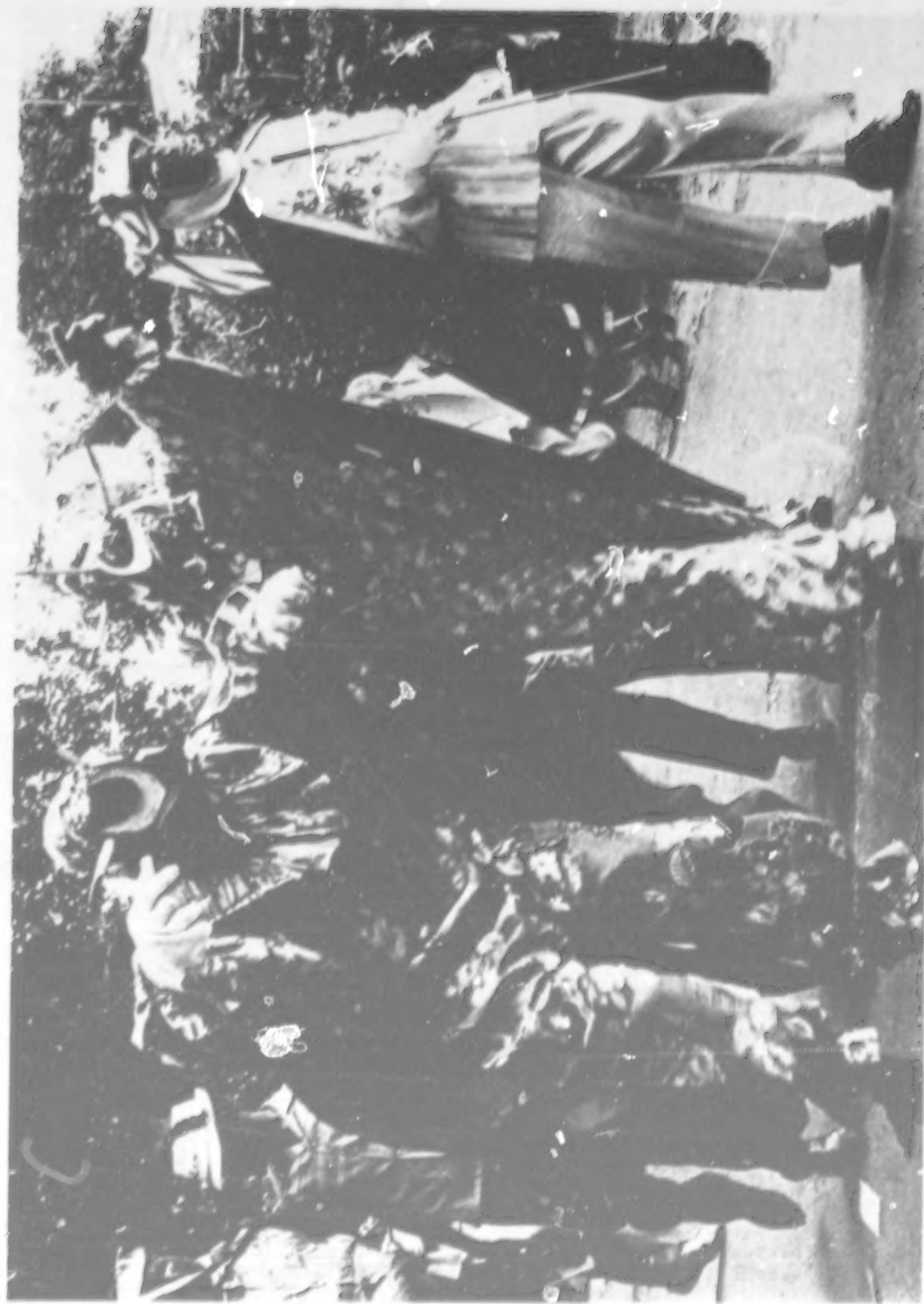


Figure 43. MINNERS REPRESENTING GENTLEMEN AND BALLOONERS
AT THE FESTIVAL OF ST. JAMES THE APOSTLE

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Figure 44. A MASK MAKER AND HIS MASKS

Tells children the story of this festival in language suitable for their age.

Shows pictures of a mask maker and mummers parading at the festival. (See Figures 43 and 44.)

Shows filmstrip, Puerto Rico: History and Culture (Urban Media Materials). This filmstrip has exciting and colorful frames of the Feast of St. James the Apostle which show the costumes and activities.

Plans to have a mural of the festival developed by small groups. A variety of materials may be used to create a three-dimensional mural. Paper, paint, fabric, scraped coconut bark, mirrors, bells, boxes, balloons, and crepe paper are some of the materials suitable for the project.

Has children make individual masks to represent the festival characters. Coconut shells, shoe boxes, and papier mache may be used to create masks.

Teaches games and songs which are part of the festival activities. (See Figures 45-48.)

Invites parents and other classes to view completed projects, to hear songs, and see games played.

Game: POR AQUI HAY CANDELA
(There's a Light Here)

Note: This game can be played either in or out of doors, depending upon this size of room and number of children.

DIRECTIONS: The players form a circle or square, with three to four feet of space between each player. The child chosen to be "it" stands in the middle, goes up to one of the players and says, "There's a light here. Give me a light from your fire." The player answers, "I have no fire, but there's a fire burning over there." As he says this, the player points to another child. As the player points out the other child and "it" turns toward this player, the other children try to change places. "It" tries to take any vacant place. If "it" cannot take a vacant place, he goes to another player and makes the same request. Whoever is displaced becomes "it" and the game is repeated.

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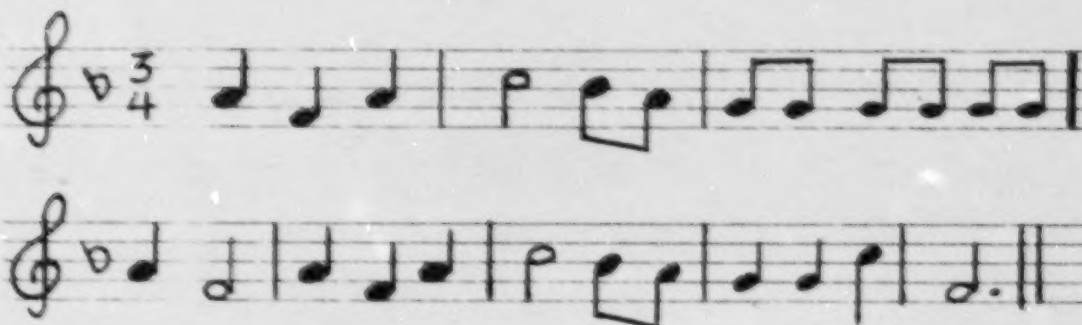
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Figure 45.

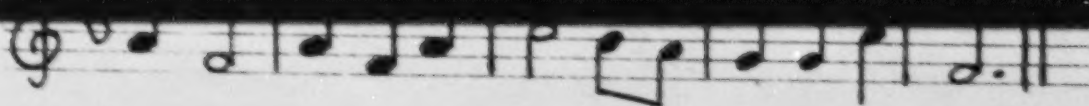
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AMBOS A DOS (I HAVE A CASTLE)*



- | | |
|--|--|
| 1. Ambos a dos, matarile, rile, rile,
Ambos a dos, matarile, rile, ron. | I have a castle, matarile, rilo, rile,
I have a castle, matarile, rile, ron. |
| 2. Que quiere usted, matarile, rile,
rile.
Que quiere usted, matarile, rile,
ron. | What do you want, matarile, rile, rile,
rile.
What do you want, matarile, rile, ron. |
| 3. Yo quiero un page, matarile, rile,
rile.
Yo quiero un page, matarile, rile,
ron. | I want a worker, matarile, rile, rile,
rile.
I want a worker, matarile, rile, ron. |
| (Hablado) Yo escojo | (Spoken) I want |
| 4. Que oficio le va a poner, matarile,
rile, rile,
Que oficio le va a poner, matarile,
rile, ron. | What job will you give her, matarile,
rile, rile,
What job will you give her, matarile,
rile, ron. |
| 5. Le pondremos costurera (cocinera,
lavandera, planchadora, camare-
ra, niñera, compañera secre-
taria, etc.) matarile, rile,
rile
Le pondremos costurera, matarile,
rile, ron. | She will be the dressmaker (cook,
washervoman, ironer, maid, nurse-
maid, companion, secretary, etc.)
matarile, rile, rile
She will be the dressmaker, matarile,
rile, ron. |
| 6. Ella dice que si (no) le gusta,
matarile, rile, rile,
Ella dice que si (no) le gusta,
matarile, rile, ron. | She says she likes (does not like) it,
matarile, rile, rile,
She says she likes (does not like) it,
matarile, rile, ron. |
| 7. Celebremos todos juntos, matarile,
rile, rile,
Celebremos todos juntos, matarile,
rile, ron. | Let's celebrate together, matarile,
rile, rile,
Let's celebrate together, matarile,
rile, ron. |

DIRECTIONS: A child (the "lady") faces the line of players. They all walk forward and back. The "lady" and those who join her in a new line sing verses 1, 3, and 5. The original line sings verses 2, 4, and 6. They all sing verse 7. After verse 3, the "lady" chooses one child on the opposite line by name. If this child accepts the occupation offered in verse 5, she joins the "lady's" line; if not, verse 5 is repeated and another occupation is offered. The last child left on the original line becomes the "lady" and the game is repeated: new occupations are offered.

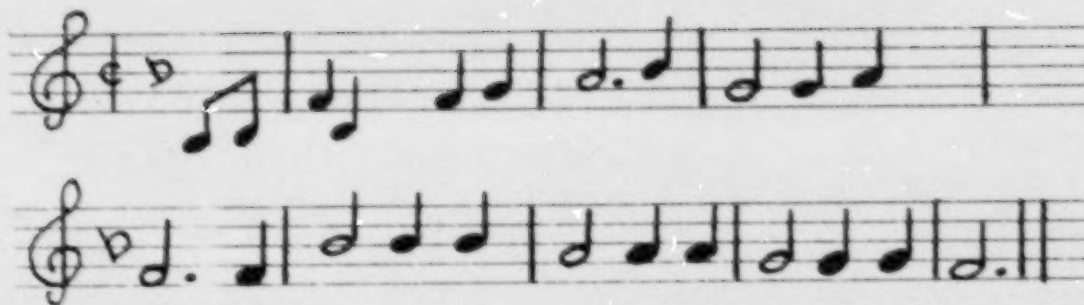


- | | |
|--|--|
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Ambos a dos, matarile, rile, ron. | I have a castle, matarile, rile, rile,
I have a castle, matarile, rile, ron. |
| 2. Que quiere usted, matarile, rile, rile.
Que quiere usted, matarile, rile, ron. | What do you want, matarile, rile, rile,
What do you want, matarile, rile, ron. |
| 3. Yo quiero un page, matarile, rile, rile.
Yo quiero un page, matarile, rile, ron. | I want a worker, matarile, rile, rile,
I want a worker, matarile, rile, ron. |
| (Hablado) Yo escojo | (Spoken) I want |
| 4. Que oficio le va a poner, matarile, rile, rile,
Que oficio le va a poner, matarile, rile, ron. | What job will you give her, matarile, rile, rile,
What job will you give her, matarile, rile, ron. |
| 5. Le pondremos costurera (cocinera, lavandera, planchadora, camare-
ra, niñera, compañera, secre-
taria, etc.) matarile, rile, rile
Le pondremos costurera, matarile, rile, ron. | She will be the dressmaker (cook, washwoman, ironer, maid, nurse-
maid, companion, secretary, etc.)
matarile, rile, rile
She will be the dressmaker, matarile, rile, ron. |
| 6. Ella dice que si (no) le gusta, matarile, rile, rile,
Ella dice que si (no) le gusta, matarile, rile, ron. | She says she likes (does not like) it, matarile, rile, rile,
She says she likes (does not like) it, matarile, rile, ron. |
| 7. Celebremos todos juntos, matarile, rile, rile,
Celebremos todos juntos, matarile, rile, ron. | Let's celebrate together, matarile, rile, rile,
Let's celebrate together, matarile, rile, ron. |

DIRECTIONS: A child (the "lady") faces the line of players. They all walk forward and back. The "lady" and those who join her in a new line sing verses 1, 3, and 5. The original line sings verses 2, 4, and 6. They all sing verse 7. After verse 3, the "lady" chooses one child on the opposite line by name. If this child accepts the occupation offered in verse 5, she joins the "lady's" line; if not, verse 5 is repeated and another occupation is offered. The last child left on the original line becomes the "lady" and the game is repeated; new occupations are offered.

*"Ambos a dos" was originally a French song called "J'ai un beaux chateaux" (I Have a Beautiful Castle). To the Spanish ear, the French words sounded like "ambos a dos."

DONA ANA

Niños

Doña Ana no está aquí
Que está en su vergel
Abriendo la rosa
Cerrando el clavel.

Children

Doña Ana isn't here
She's in her garden
Tending her flowers
So that they will bloom.

Doña Ana

Quién es esa gente
Que pasa por aquí
Que ni de día ni noche
Me dejan dormir.

Doña Ana

Who are all these people
Who are passing by?
Who keep me from sleeping
By day or by night.

Niños

Somos estudiantes
Venimos a estudiar
A la capillita
de la Virgen del Pilar.

Children

We're a group of students
We come to study
At the little chapel
of the Virgin of Pilar.

Niños (Hablado)

Como está Doña Ana?

Children (Spoken)

How are you, Doña Ana?

Doña Ana (Hablado)

Enferma

Doña Ana (Spoken)

Sick

Gravísima

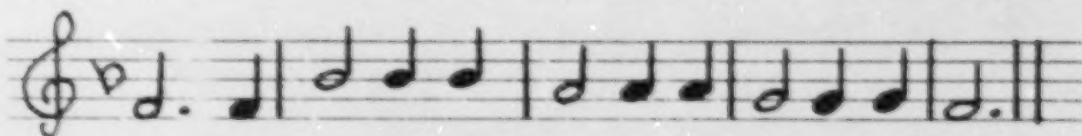
Critical

Muerta

Dead

DIRECTIONS:

Children walk around in a circle. One child, Doña Ana, walks around inside the circle looking at the other children. The entire song is sung three times. When the children come to the end of the song, they ask, "How are you, Doña Ana?" The first time, she answers...



Niños

Doña Ana no esta aquí
Que está en su vergel
Abriendo la rosa
Cerrando el clavel.

Doña Ana

Quién es esa gente
Que pasa por aquí
Que ni de día ni noche
Me dejan dormir.

Niños

Somos estudiantes
Venimos a estudiar
A la capillita
de la Virgen del Pilar.

Niños (Hablado)

Como esta Doña Ana?

Doña Ana (Hablado)

Enferma

Gravísima

Muerta

Children

Doña Ana isn't here
She's in her garden
Tending her flowers
So that they will bloom.

Doña Ana

Who are all these people
Who are passing by?
Who keep me from sleeping
By day or by night.

Children

We're a group of students
We come to study
At the little chapel
of the Virgin of Pilar.

Children (Spoken)

How are you, Doña Ana?

Doña Ana (Spoken)

Sick

Critical

Dead

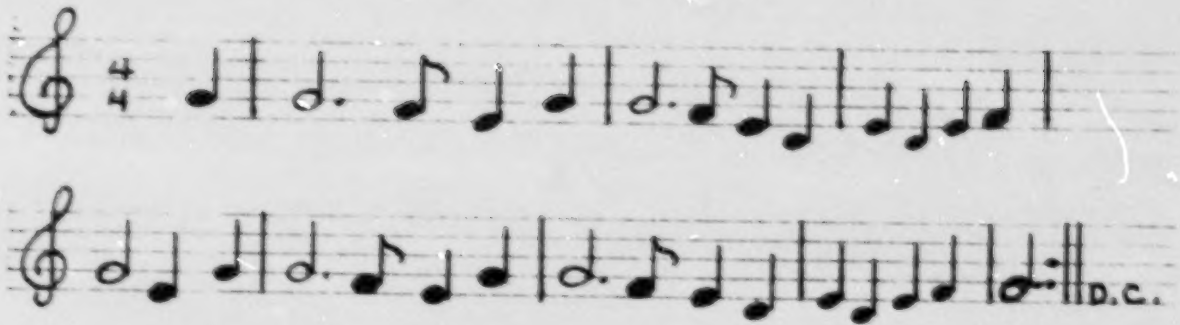
DIRECTIONS:

Children walk around in a circle. One child, Doña Ana, walks around inside the circle looking at the other children. The entire song is sung three times. When the children come to the end of the song, they ask, "How are you, Doña Ana?" The first time, she answers, "sick"; the second time, she answers, "critical"; the third time, "dead." The moment she says "dead," all the children in the circle break loose and run away from Doña Ana. She tries to catch one of them. The one she catches becomes Doña Ana and the game is repeated.

Figure 47.

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AL ALIMÓN (THE FOUNTAIN)*



Note: Each verse is repeated. The leaders should be two girls or two boys. Boys will want to choose names of favorite sports or sport heroes. Girls may choose names of flowers (i.e., *jasmin*, *rosa*), precious stones, or colors.

- | | |
|---|---|
| 1. Al alimón, al alimón,
Que se rompió la fuente | The fountain, the fountain,
the fountain has broken. |
| 2. Al alimón, al alimón,
Mendarla a componer. | The fountain, the fountain,
Send it to be repaired. |
| 3. Al alimón, al alimón,
de que se hace el dinero? | The fountain, the fountain,
What will we use for money? |
| 4. Al alimón, al alimón,
De cascarrón de huevo. | The fountain, the fountain,
Why not make it from egg shells. |
| 5. Al alimón, al alimón,
Nosotros no tenemos. | The fountain, the fountain,
But what if we have none? |
| 6. Al alimón, al alimón,
Nosotros le daremos. | The fountain, the fountain,
Then, we will give you some. |
| 7. Al alimón, al alimón,
Paseñ los caballeros. | The fountain, the fountain,
Let the gentlemen pass. |
| 8. Al alimón, al alimón,
Nosotros pasaremos. | The fountain, the fountain,
Thank you, now we will pass. |

Hablado:

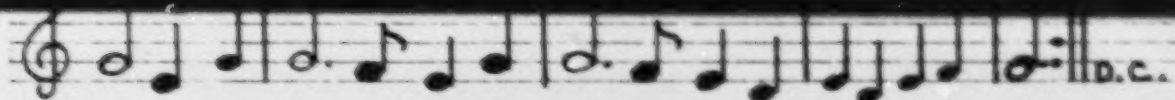
Con quien quieres ir, con la
rosa o el *jasmin*?

Spoken:

With whom do you want to go,
with the rose or the *jasmin*?

DIRECTIONS:

Two girls (leaders) join hands and walk forward and back as they sing verses 1, 3, 5, and 7. The line of players, hands joined, also walk forward and back as they sing verses 2, 4, 6, and 8. When the two leaders sing verse 7 they join hands and form a bridge under which the whole line marches as they sing verse 8. As they sing the last word, pasaremos, the leaders enfold the player with their arms and ask in a whisper, "With whom do you want to go, with the rose or the *jasmin*?"



Note: Each verse is repeated. The leaders should be two girls or two boys. Boys will want to choose names of favorite sports or sport heroes. Girls may choose names of flowers (i.e., *jasmin*, *rosa*), precious stones, or colors.

- | | |
|---|---|
| 1. Al alimón, al alimón,
Que se rompio la fuente | The fountain, the fountain,
the fountain has broken. |
| 2. Al alimón, al alimón,
Mandarla a componer. | The fountain, the fountain,
Send it to be repaired. |
| 3. Al alimón, al alimón,
de que se hace el dinero? | The fountain, the fountain,
What will we use for money? |
| 4. Al alimón, al alimón,
De cascarron de huevo. | The fountain, the fountain,
Why not make it from egg shells. |
| 5. Al alimón, al alimón,
Nosotros no tenemos. | The fountain, the fountain,
But what if we have none? |
| 6. Al alimón, al alimón,
Nosotros le daremos. | The fountain, the fountain,
Then, we will give you some. |
| 7. Al alimón, al alimón,
Pasen los caballeros. | The fountain, the fountain,
Let the gentlemen pass. |
| 8. Al alimón, al alimón,
Nosotros pasaremos. | The fountain, the fountain,
Thank you, now we will pass. |

Hablado:

Con quien quieres ir, con la
rosa o el jazmín?

Spoken:

With whom do you want to go,
with the rose or the *jasmin*?

DIRECTIONS:

Two girls (leaders) join hands and walk forward and back as they sing verses 1, 3, 5, and 7. The line of players, hands joined, also walk forward and back as they sing verses 2, 4, 6, and 8. When the two leaders sing verse 7 they join hands and form a bridge under which the whole line marches as they sing verse 8. As they sing the last word, pasaremos, the leaders enfold the player with their arms and ask in a whisper, "With whom do you want to go, with the rose or the *jasmin*?" The player then joins the chosen leader and the song is repeated. After all the players have selected a leader, a line is drawn between the two leaders and the players form a chain behind their leader. They pull, as in a tug-of-war. The side which pulls the other across the line, is the winner.

*"Al alimón" is Moorish for "the fountain."

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